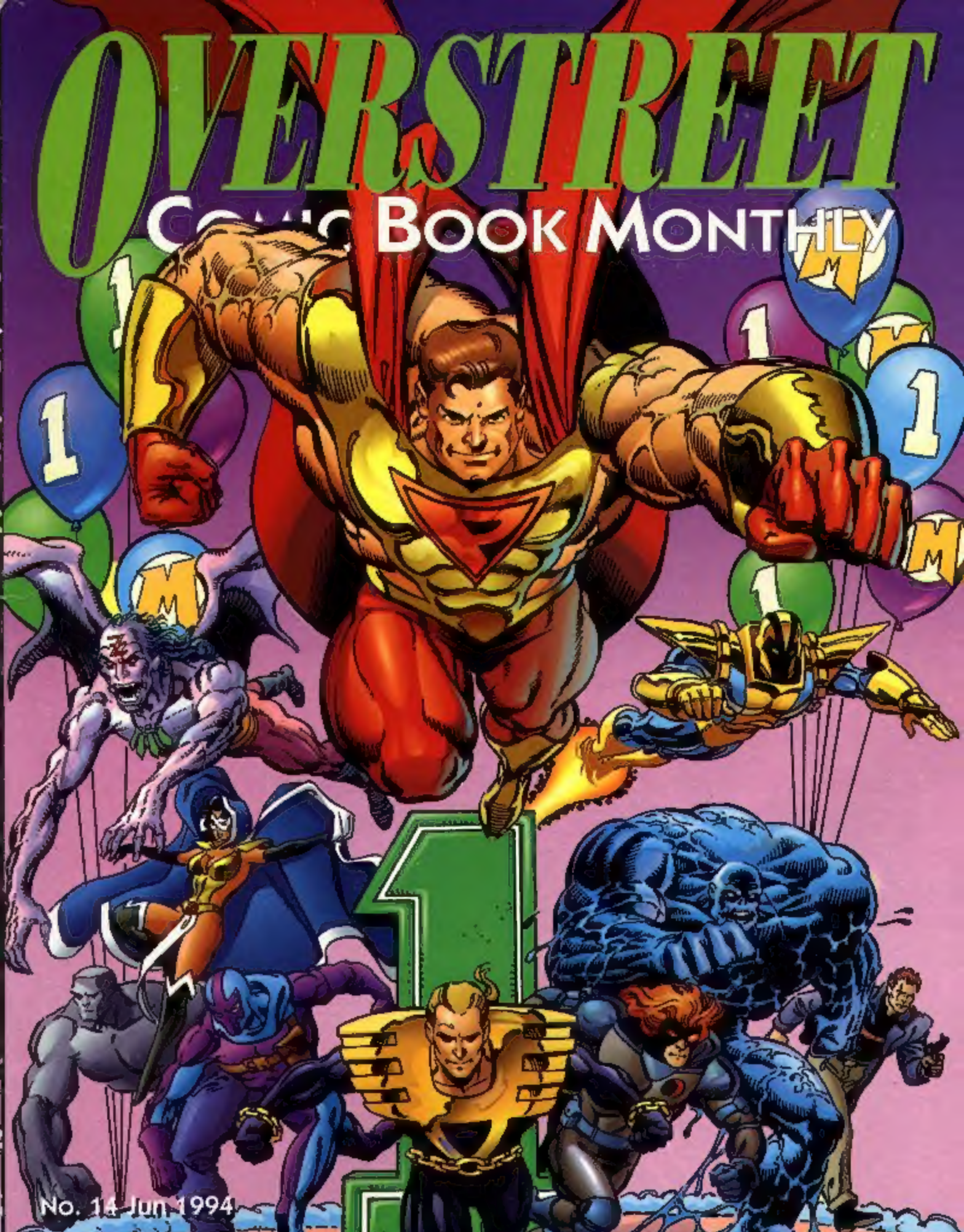
OVERSTREET

COMIC BOOK MONTHLY



No. 14 Jun 1994

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ULTRAVERSE

WARSTRIKE PLUS PETER DAVID

OVERSTREET

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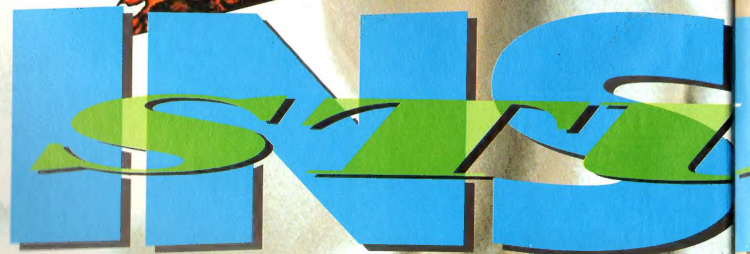

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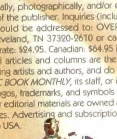

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Issue Number 14, June, 1994

JADE

Comic Value Quandry?

LETTER FROM THE EDITOR

There were a number of intriguing "communiqués" that made their way to the editors desk this past month, several of which I felt might be of interest to CBM readers. They were primarily concerned with "pricing theory" as well as actual dollar value.

First let's look at a letter from Vic Davis of California, which addressed a very interesting topic. Vic wrote "I bought a copy of Lois Lane #3 the other day. In February's CBM it guides for $40, $120, $280. In April's it guides for $38, $115, $290. Was this a mistake or did only the high grade copies go up? Maybe you could explain to your readers how you arrive at these different amounts each month."

No, it was not a mistake. The NM price did go up slightly, while the GD and FN prices went down slightly. It's no secret that in recent months collector demand for high grade material has spiraled to an all time high. At the same time, supplies of some Silver Age material in the mid grades have been ample. The price change reported in the April issue reflected the national market average for the previous month. Even though it may not have been the news Vic was hoping for, it was our responsibility to report any and all adjustments, either up or down.

This leads to Vic's second area of inquiry, how we arrive at the price values each month. We compute the values listed in our monthly Price Guide by averaging pricing data from numerous sources. These sources include Overstreet Advisor pricing surveys and reports, Advisor "At Large" verification reports, market reports, sales reports, auction reports, pricing spot-checks by our staff (via telephone and in person), convention sales reports, mail order dealer sales reports, private collector purchases, plus additional proprietary sources. When you see a value in our monthly guide, it is neither the highest or lowest price an item sold for. It is, instead, the AVERAGE of all pricing information available (excluding obviously skewed data) for the 30 day period indicated.

Second is an issue brought up by Overstreet Advisor and regular columnist Tony Starks. In Tony's Market Report this issue, he addresses the pricing anomaly between Spider-Man #1 and Fantastic Four #1. At first glance, the relative pricing does seem to be out of sync… but actually, there is a logical explanation for this situation, and it's quite simple. Similar to Vic's situation outlined above, the average price VF and NM copies of Amazing Spider-Man #1 has sold for has radically increased, while the the average price GD and FN copies have sold for remained relatively stable.

This resulted in an expansion of the price spread (the "distance" between the GD, FN, & NM price) for Spidey #1. Reported pricing information during the same time period did not warrant a similar change in the price or spread of Fantastic Four #1 during the same time period.

This also helps to explain why the use of an arbitrary percentages (e.g. FN as an automatic 50% of NM) is no longer appropriate in today's changing comic book marketplace. The FN price might be 50% of NM in one case and 33% in another. It's very important for knowledgeable collectors to understand that this percentage depends solely on data reported by the marketplace… and not on "convenience!"

The adjustment of prices and the "fine tuning" of price spreads (as incoming pricing data dictates) is part of the ongoing process of providing the most accurate and dependable pricing information available. And after all, isn't accurate and dependable pricing information what you expect, month in and month out, issue after issue? If it is… Make yours Overstreet!

Gary M. Carter

OVERSTREET COMIC BOOK MONTHLY

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*Nick Wycbe * Steve Zyskowski*

CARL BARKS

New Serigraphs from Carl Barks

Rich Finds at Inventory Time

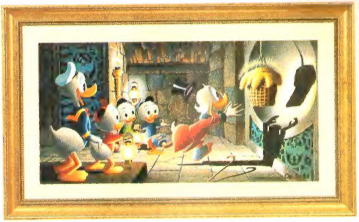
75-color serigraph; general edition of 500; 28" x 34"

In Carl's largest and most detailed painting, marvelously reproduced at full size, Scrooge McDuck takes inventory in his vast Money Bin. And then, in Carl Barks' own words, "Eureka! A seam of Double Eagles at 60 feet."

The Golden Fleece

96-color serigraph; general edition of 500; 12" x 24"

Recreating a moment from the memorable December 1956 comic (Uncle Scrooge #12) "The Golden Fleecing," Scrooge approaches the fleece unaware that he is inviting an attack from the evil Larkies.



Carl Barks

Carl Barks worked on more than 30 Donald Duck shorts as well as *Fantasia* and *Bambi* before dedicating himself in 1942 to comic book stories and illustration. Since 1968, he has been putting his marvelous storytelling into brilliantly-hued original oil paintings which Disney Art Editions now publishes as serigraphs.

Disney Art Editions

For dealer information, please contact
The Walt Disney Studio, 500 S. Buena Vista St.,
Burbank, CA 91521-8590, 818/544-4198

NICK'S PICKS

Tired of wading through the barrage of supposedly hot comics, only to find they really weren't that great? Having trouble finding a comic to actually read? Look no further… every month these pages will be filled with the best of comics' recent offerings. So without further adieu…

The Powdered Toast Man Special #1 (Marvel)

Looking for something truly warped? Looking for something to make you laugh your socks off? Looking for Rrrrennnn aaaannnd Steeeeempy!? Coming from the truly warped mind of comics funniest Canadian, Ty Templeton (Stig's Inferno), Powdered Toast Man comes to the rescue of man and woman, boy and girl, and weird dog and weird cat alike. With cameos from such Ren & Stimpy regulars as Mr. Horse, the laughs never stop and the weirdness (whew) never ends.

The Adventures of Cyclops and Phoenix #1 (Marvel)

Ever had one of those vacations where things went really wrong? Well Scott and Jean Summers have one of those kind of honeymoons... what with getting yanked into the future by their daughter-yet-to-be to help raise the son-they-never-knew! Scott Lobdell (writer-The Uncanny X-Men) and Gene Ha (artist-Green Lantern, Night Man) bring the reader along on the ride into the future that X-Men readers thought was gone forever. By giving the characters of Jean and Scott the chance to raise the son they had to give up, Lobdell creates the potential for some great character development...not just with these two Marvel stalwarts, but with relative newcomers Phoenix and Cable as well.

The Fighting American #3 (DC)

Gosh-wow! That swell bastion of American values and his trusty sidekick are back and ready for action in the 1990s. Sure to really torque off long-time fans of the classic Simon and Kirby version, writers Dave Rawson and Pat McGreal revel in the silliness of Fighting American and use it to craft an ironic piece of social commentary. With villains like the Gross National Product (and boy is he gross!), Def Issit, and the Free Association, the political content of this comic would seem at first to be heavy-handed and silly, but the writers point out the true American spirit in this goofy hero...and in all of us.

Static #10 (Milestone)

If younger readers today want to know how older readers felt when first reading Spider-Man, pick this up. Consistently the best written title in Milestone's impressive line, STATIC manages to tap into that feeling of being young and out of place. All of the teenage characters in this book ring true in their speech, their mode of dress... everything. Robert L. Washington III most definitely is in touch with today's generation of comics readers and can make even older readers remember when comics were fun. There's no higher compliment than that.

Hellboy: Seed of Destruction #1 (Dark Horse)

It's a dark moor in this Winter of 1944. Hitler's agents are trying to raise a demon from hell to raze England to the ground, but an intrepid band of Allies manage to thwart the ritual. All that's brought over from the other side is a red-skinned baby with horns, a tail, and cloven feet. So begins Mike Mignola's "saga" of Hellboy, paranormal investigator. With his shadowy art and sense of story, Mignola (pronounced meen-yola) has crafted something (hopefully) very different in this series. Only time will tell, but it seems to be a winner!

The Cereal Killings #4 (Fantagraphics)

All the old breakfast cereal mascots are being killed off... well, at least that's what Carbunkle thinks. In a story that treats cartoon cereal mascots of yesterday like fallen child stars of today, James Sturm spins a tale that is creepy, mainly because it seems so familiar. Imagine Toucan Sam with a drinking problem and The Sugar Smacks Frog with diabetes... Sturm takes familiar and loved icons and crafts them into something that is both compelling and disturbing, as well as nostalgic.

Java Town #2 (Slave Labor)

Welcome to the Big Town, kid. Wanna hot cuppa Joe? Scott Saavedra (*Dr. Radium*) injects this comics pastiche with highly caffeinated energy. Yuks abound in this neo-50's inspired book… enough to pull in anyone who loves comics, or even just a good cup of coffee.

Alex #1 (Fantagraphics)

Disney animator Mark Kalesniko brings us a story of disenchantment, lost dreams, and severe alcohol abuse. The title character, Alex, is a literal "dog-faced boy" who always dreamed of being an animator and getting out

© Nickelodeon

© MEG

© DC

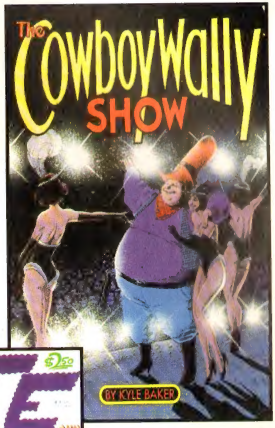
© DC

by NICK WYCHE

of his small hometown. Now he's back, defeated, and with no idea where to go next. Drawing on what must be his own experience and disillusionment, Kalesniko paints a picture of anger and despair, tinged with just a little bit of hope.

Hate #15 (Fantagraphics)
Tell us it ain't so, Pete! Tell us it ain't over! Well, unfortunately it's true... Pete Bagge is ending this comic phenomenon with issue #15. The good news, though, is that he's leaving to finish work on the upcoming animated Hate movie! Pretty soon we'll all be able to groove to the lives of Buddy Bradley and his misanthropic mates on the big screen! Not being one to leave things on a low note, Bagge brings back the entire original cast of characters... just in time to have Buddy and his current "lady" (Lisa) running to the East Coast for all they're worth. Aaaah, COMEDY! Ain't it great?

The Cowboy Wally Show (Doubleday)
Now this book is a few years old, but I just went back and re-read it recently... and this tale of an alcoholic, mysogonist, jerk-weed T.V. personality still floors me! Kyle Baker, a great talent who we have lost to La-La land (Hollywood—he's writing movies now), proves here that he is both a comic and a comics genius. And this was his first book! (I should be this talented!) Just kidding, Kyle. You know I really love your work! If you can't find this book in your local comic shop, force your retailers to get their hands on Slave Labor Comics' mail-order catalog. Trust me, it's completely worth any hassle it may take to get it.



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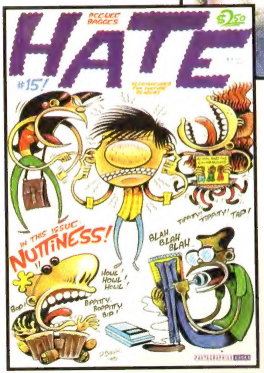

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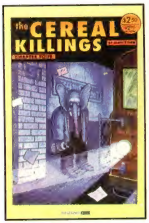

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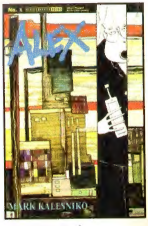
© Scott Saavedra



© Mike Kalesniko

RENEGAR

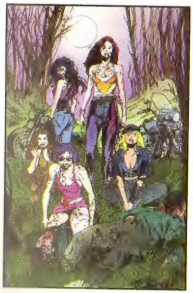
by Mike Renegar

Keeping an eye on comics!

Vol. I • No. 5 • June, 1994

Malibu To Open "Swap Shop"

In response to last year's glut of comics, Malibu is lending a helping hand to retailers by "swapping" unsold back-stock for Ultraverse Ultra Limiteds. "Malibu's Glut-Busters Program is very simple," says program director Alan Payne. "It works like this: Any retailer who is sitting on excess inventory can send 100 comics from any company to Malibu Comics, and Malibu will replace them with a special limited edition Ultraverse comic (Ultra-limited) that has been valued as high as $50." Malibu will accept any comic published between December 1992 and December 1993. Retailers can mix and match them in any order from any publishers. "We know that there are a lot of retailers out there sitting on unsold products and we want to help," Payne said. "Malibu is offering them a chance to get rid of unsold products for something that any Ultraverse fan would love to get." Malibu plans to take the returned books and donate them to charities around the country.



© DC

These Aren't Your Daddy's Bloodsuckers"

What do you get when you cross a female vampire and a Harley? Give up? You get the new six-issue miniseries from Vertigo called, Vamps. This new series from DC that's been described as "The Vampire Lestat meets Thelma and Louise" will be shipping in June. The creative team behind Vamps consists of Elaine Lee (Ragman: Cry of the Dead) and artist William Simpson (Hellblazer: Dangerous Habits) and tells the story of five females cruising America's highways on Harleys looking for a good time. I'll bet these 'biker babe's' can be a real "pain" in the neck!

Triumphant Comics Goes Light On Chromium Man/Prince Vandal Crossover

Triumphant is introducing a new concept in crossovers in which comic readers of a regular series will get to enjoy a character crossover without being forced to buy books that they would not normally purchase! This concept is called Crossover Light and consists of two "books" (both involved in the story) contained in a single issue. The first issue of the new series contains The Chromium Man #11 and Prince Vandal #8 and goes on sale in June.

Gil Kane and Stephen Grant Are On The Edge!

The Bravura line will have company this July when Gil Kane and Steven Grant introduce the Edge to the Malibu Universe. Edge is about a man having a vision of a perfect world and creating the perfect humans called "Ultimates". But like in the real world, things don't always come out the way we plan them. In essence, "Edge is a drama, tragedy, and a super-hero adventure. It's predicated on the idea that people tend to work on their own self-interest and that their self interest reflects the interests of society," Grant said. "There's no reason that having super powers would alter this." Kane believes that the Edge presents aspects of superheroes yet remains "thoughtful and intelligent".

© Steven Grant & Gil Kane

How does Malibu feel about the addition of the Edge into their Creator-owned line? According to Tom Mason, Malibu's Creative Director, "Grant has a real flair for human drama set against a backdrop of super-heroes. And Kane is rightly considered to be among the most influential artists in the modern age of comics. His dynamic characters have a tendency to leap off the page." Mason will be encouraging that tendency in Edge. Edge debuts from the Bravura line of Malibu Comics in July 1994.

Olympic "Duck"-umentary! (Reported by CBM's International Correspondent Michael Allen)

A "duck"-umentary produced by Norway's finest television producer will be televised to each European city before Barks' arrival this Summer. Director/Producer John Andreassen (choreographer of the 1994 Lillehammer Winter Olympics for Norwegian Broadcasting Corporation) has produced a short film on the life and times of Carl Barks. Shot on location in Oregon, the film visits Carl's boyhood home and follows him throughout a typical day of work for the 93-year-old "Good Duck Artist".

The current museum tour of Barks' paintings looks like this:

Copenhagen, Denmark	June 1-20
Stuttgart, Germany	June 24-July 3
Milan, Italy	July 4-8
Paris, France	July 9-15

For those in Europe this Summer, here is Carl Barks' tour schedule:

Reykjavik, Iceland	May 31-June 3
Oslo, Norway	June 4-June 8
Copenhagen, Denmark	June 9-June 13
Helsinki, Finland	June 14-June 17
Stockholm, Sweden	June 18-June 20
Warsaw, Poland	June 20-June 23
Stuttgart, Germany	June 23-June 27
Munich, Germany	June 27-June 30
Milan, Italy	June 30-July 7
Paris, France	July 7-July 11
Amsterdam, Holland	July 11-July 15
London, England	July 15-July 22

by Mike Renegar | *Keeping an eye on comics!* | Vol. 1 • No. 5 • June, 1994

Renegar's Required Reading

Enemy Ace: WAR IDYLL (DC, Hard Cover)

Every once and a while you'll read a book that really sets itself apart from the rest. This is one of those books. The story is about a reporter who visits Hans Von Hammer, The Enemy Ace, in a retirement home and listens to the accounts of this famous W.W.I pilot. Beautifully painted panels render an incredible visual effect that truly brings the story to life and depicts several of the Ace's famous exploits. It's really hard to explain this story without giving away its great ideas, but I think if you read it, you'll like it. George Pratt weaves an exciting story that combines the past and present into a kaleidoscope of graphic images and emotional upheaval (Whew! I'm trying to increase my vocabulary). If you enjoyed reading the Enemy Ace stories in the Silver Age or you just like reading a good

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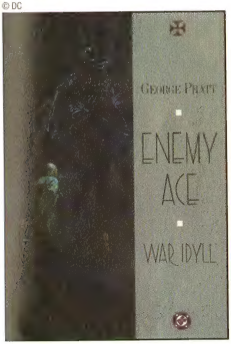

book, then this should be on your reading list. The bad news is that it was released in 1990, so it might be a little hard to find. The good news is that the trade paperback is available via the Diamond Distributors STAR System and is still in stock… so contact your local dealer (who orders through Diamond) to get one. **A Great Read!**

NEWS FLASH

Valiant To Merge With Acclaim Entertainment, Inc.

****4/5/94 Editor Gary M. Carter spoke with long-time acquaintance Jon Hartz (Vice President of Marketing and Sales at Valiant) on the recent negotiations for the sale of Valiant.**

Jon said, "Yesterday Bob Layton, Steven J. Massarsky, and I were called in by our parent company to sign a letter of intent for the buy-out deal. All of us are very excited because this deal will give us an opportunity to do all the things we've wanted to do and have the financial resources to back it up. Everyone at Valiant is very excited and extremely optimistic about the deal."

© Voyager Comm.

(Can you imagine Turok and Magnus video games? Cool! -R)

CHECK IT OUT!

The Crow sound track is here!

The sound track for the upcoming "Crow" movie is now available! It features The Cure, Stone Temple Pilots, Pantera, Violent Femmes, and tons of others…

© Atlantic Records

© Kitchen Sink

© Chaos

Our eyes almost popped out of our heads when this entry to the Chaos Lady Death Contest arrived. The contest continues, but we think this may be our favorite envelope ever. Thanks and good luck to Hugh Jones of Winterhaven, FL. Winners will be announced next issue.

ULTRAVERSE LITHO CONTEST

© Malibu Comics

LAST MONTH'S WINNERS IN THE VALIANT GOLD CONTEST

Ronnie Kyle Brady, Mt. Airy, NC
Lee Coryell, Old Lyme, CT
Scott Barnett, Miami, FL
Craig Haynes, New Orleans, LA
Randall Drake, Mt. Home, NC
Robert Buck, Andover, MA
Ross Lockhart, Ontario, Canada
Jim Hulin, High Point, NC
Robert Hidajat, Ames, IA
Mike Tran, Toronto, Canada

1. In what Ultraverse comic did Solitaire first appear?
A. Mantra #1 B. Hardcase #1 C. Firearm #1 D. Prime #1

2. What is Doc Gross' (from Prime) first name?
A. Vincent B. Willy C. Oooothats' D. no one knows

3. Who sent NM-E after the Squad in Hardcase #1?
A. Sonny Bono B. Milli Vanilli C. Rex Mundi D. Tyro Toozdee

4. In Firearm, what organization did Alec Swan work for before he became a private investigator?
A. The Lodge B. Boy Scouts C. Post Office D. Cosa Nostra

5. What is Sludge's real name?
A. Tom Cruise B. Frank Hoag C. Steven Segal D. Preston Sludge

6. Whose body did Lukasz inhabit before taking over Eden Blake's?
A. Billy Cooper's B. Madonna's C. Larry Henrick's D. Mrs. Blake's

7. What team is Death Dance a member of?
A. New Kids On The Block B. Cinco C. Quattro D. Nocturne

8. Where did Atom Bob and Grenade go to school before they became members of The Strangers?
A. MIT B. S. F. Art Institute C. Joe Kubert School Of Art D. N YU

9. What instrument does Johnny Domino play?
A. Saxophone B. Electric Guitar C. Spoons D. Piano

10. What version of Prototype went berserk and blew off Bob Campbell's arm?
A. T2 B. Prototype 2000 C. C-3PO D. A4

How To Enter:
(1) For the ten Ultraverse Trivia questions at right, circle the response that best answers each question.
(2) Then complete the rest of the OFFICIAL ENTRY FORM and mail it to:

Ultraverse Litho Contest, c/o Overstreet Publications P.O. Box 2610 Cleveland, TN 37320-2610.

We'll award the prizes to the ten most correct entries. In case of a tie, we'll award the prizes to the first ten tie place entries selected by random draw.

Contest Rules - All entries must be submitted on the official contest entry form ar a facsimile. Only one entry per person. Contest entries must be received no later than July 15 1994. Void where prohibited.

ULTRAVERSE LITHO CONTEST!

Name_____ Age_____

Address_____

City_____ State_____ ZIP_____

PLEASE PRINT!

I mainly collect: a. Modern Age b. Silver Age c. Golden Age d. other

I buy the Overstreet Comic Book Monthly:
a. at a comic shop b. from the newsstand c. by subscription d. other

COUNTDOWN TO
ULTRAFORCE
It begins with
PRIME #13
in June.
It Continues
in July with
GIANT SIZE FREEX #1,
GIANT SIZE MANTRA #1,
and SOLITAIRE #8.
It explodes
in August with ULTRAFORCE #1.
ULTRAVERSE
MALIBU

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HAPPY ULTRA

Creators, Industry, and Malibu Remember the First Year and Look Forward To Year Two!

Power. Strong men and beautiful women. Maps, languages, magic and Ultra-abilities. Mystery. Excitement. A chance to explore. Ultraverse.

And this June the Ultraverse from Malibu Comics celebrates its first anniversary.

It all started as a handful of carefully selected creators sitting out in the desert resort of Scottsdale, AZ and playing with ideas. They redefined the universe. They created a new theory of the world. Andy they put it out in 13 monthly comic books. But it all had to begin somewhere, several months earlier.

"I had an idea," said Ultraverse Editor-In-Chief Chris Ulm. "I wanted to launch a writer's universe and create it from scratch. I wanted it to be completely story-oriented. So we set out on a 'quest' to collect a group of very talented and disparate people, all of whom are great storytellers, and brought them together to form a brand new, cohesive and complete universe."

After gathering "founding fathers" Mike W. Barr, Steve Englehart, Steve Gerber, James D. Hudnall, Gerard Jones, Larry Niven, James Robinson and Len Strazewski, Ulm together with Malibu staff Scott Rosenberg, Tom Mason, Dave Olbrich, Dan Danko and Bob Jacob began organizing creator meetings and press conferences to launch what would become one of the most popular new universes in comic books. "It only took eight months to go from conception to finished books on the shelves," said Ulm, "and we've been going strong ever since."

Co-founder and writer Mike W. Barr (Mantra) agrees. His recollection of becoming involved with the Ultraverse reflects a common motivation in many of the Ultraverse creators. "I was really interested in coming in on the ground floor and creating a universe," said Barr. "I've always been fascinated by that possibility. It's like building your very own customized sandbox to play in."

Part of the original concept of the Ultraverse, however, included a specialized definition of creative control. "Part of our goals included rewriting the standard which governed how creators were treated by the industry," said Ulm. "We wanted our creative partners to be just that, partners. They have been and will always be part of the creative process. The Ultraverse keeps going and growing in new and different ways, but everyone receives and maintains credit and compensation for their contributions. Plus, like we did with Break-Thru, we keep in constant contact with one another to guarantee that all plots and characterizations within the Ultraverse are doing exactly what the creators intended. We are resolved on staying true to our storylines. That's what the Ultraverse is built on."

That opportunity is exactly why Len Strazewski (Prime, Prototype, Elven) became involved with the project. "I had established a good creative

BIRTHDAY VERSE

relationship with the guys at Malibu," Strazewski said. "And I realized that our creative dialogue was more satisfying than what I had with other publishers. When the Ultraverse concept came about, I absolutely refused to turn down that opportunity."

Barr felt similarly, "Everywhere else there were these pre-existing conditions where you had to have either massive consensus or were just plain bound by 'rules.' I like creating things. That's what makes the whole Ultraverse package attractive," he said.

"All these goals were and are essential in building a foundation for the future of the Ultraverse," said Ulm. "It's a long term project. All of us hope to be doing this for a very long time. We wanted it to be something fun and different for its creators and its fans, and it has been." What evolved became what is now known as the "Ultraverse Founders Conference." In early February 1994, the founding fathers and Malibu editorial staff met for the third gathering, this time in Catalina, an island off the coast of California, to do it all over again. While the creative process is ongoing in the Ultraverse, the regular conferences are the official get together where the general direction of the Ultraverse is clarified and expanded.

"I'm not sure people realize just how cohesive the Ultraverse is," said Ulm. "We really have mapped it out back to the dawn of time. It all ties in together and that information will be a continuance, revealed to readers book by book."

"I'm just very intrigued by the way we've all created independent concepts with thematic ideas and bound them together in one universe," said Strazewski. "And how well they all fit in with one another."

It has been a unique approach. It carries an originality that people recognize; creators, retailers and fans alike. After its debut last June, the founding fathers and Ultraverse staff held their breath, if only for a moment, to see how it all would be received by the fans and the industry. "It turns out we surprised everyone," said Barr, "except ourselves. We knew we had a good thing."

At first the Ultraverse books stood out because of their quality. "We thought the Ultraverse was an excellent opportunity to show the industry what we could do with our in-house color separations and coloring department," said Ulm. And the industry responded not just with a recognition of quality, but with a sincere sentiment for the line and the books.

The quality and enjoy ability of the books spread industry wide. As the radius of creators involved with the Ultraverse continued to grow, so did the success of the Ultraverse as more and more people were drawn in to it either to participate in its creation, or just enjoy the books themselves.

"I think it's the best line being consistently published today," said artist Rick Hoberg (Strangers). "It's great stuff."

Dave Dorman, who did the original Ultraverse "The New Force In Comic Books" bus shelter/promotion poster agrees. "I see a breath of fresh air being put back into the industry and super-heroes here," he said. "The Ultraverse concentrates on story and characters instead of big muscles and big guns." Dorman is currently painting a secret Ultraverse project for later in '94.

Obviously, the Ultraverse is working. "The Ultraverse has gotten good feedback from the retailers," said artist Steve Rude. "They have books people are buying."

Creative imaginations, great stories, great art and superior quality are not the Ultraverse's only accomplishment, however. There has been a major launch and support by Malibu's marketing department and a significant push to attract more people into the comic book market. "Malibu is the only company I've ever seen advertise on park benches," Rude continues. "I hope the average person is taking notice."

From park benches to buses to television, Malibu put the Ultraverse out where the public,

their fans and impressed retailers. Stokes added, "They've shown that books can come out on time. They've been good overall for everybody."

All in all the effect, the effort and the fun of the Ultraverse have obviously created an impact that will not be soon forgotten. In fact, the Ultraverse and Malibu staff are looking forward to their second year to see what else they can do with their books and for the industry. "It's an exciting time for us and we're happy that everyone involved is glad to be here," said Ulm. "We certainly know we are. It's not that we didn't dream we would be successful, it's just that when it happened, I realized that I was finally doing exactly what I have always wanted to be doing. It took a lot of hard work, and will demand a lot more, but I'm thankful. I mean, what else can you ask for?"

Happy Birthday, Ultraverse. Here's to Year Two!

***In honor of its first birthday, all June Ultraverse books will be marked with an official commemorative seal.

the general public could see and respond to it. Since its launch Malibu has covered hundreds of park benches, bus shelters, buses, conventions and poster placards all around the country. There have been four separate television commercials and two major advertising campaigns.

By reaching out to the industry and beyond, Malibu and the Ultraverse gained even more respect and recognition. Malibu does not plan to stop their expansion of the Ultraverse here, either. While focusing their efforts on their current books, Malibu will also be expanding the Ultraverse into other markets. They are building into a multimedia sensation with video games, licensing, and films. Firearm already has a film short available on video cassette. A Hardcase short film was a significant part of the initial launch. The Strangers video game is currently in development along with Prime and Firearm. As a company, Malibu has been striving to reach new heights in their production and give the fans and retailers something special.

"I remember that when it came out, back at the original launch, there were eight zillion new products," said Star Slammers creator Walter Simonson, "but Malibu has taken it on the chin and been successful. They proved that Marvel and DC are not the only companies who can put a universe together and keep it going."

With the Ultraverse Malibu has achieved a number of daring and trend-setting goals: They've successfully launched a line and continued their success in a crowded market; they've redefined creator-publisher relations; they've brought the significance of the story back into an art-dominated market; they've expanded the breadth of advertising and reached a new audience; and they've created books people like, paid attention to

TOP 16 VILLAINS OF THE ULTRAVERSE

Villains are a necessary evil in comics. You gotta have 'em, and the Ultraverse has its fair share. Here's a handy checklist of where to find their first appearances.

1. **RUNE** - First appearance: Rune #0 installment A in Sludge #1 (October 1993)

2. **BONEYARD** - First appearance: Mantra #1 (July 1993)

3. **REX MUNDI** - First appearance: Hardcase #1 (June 1993)

4. **TNTNT** (Members: Tyrannosaur, Nalad, Torso, Neu-rone and Tugun) - First appearance: The Strangers #3 (August 1993)

5. **BLOODSTORM** - First appearance: Sludge #2 (November 1993)

6. **DOC GROSS** - First appearance: Prime #1 as Dr. Vincent Gross (June 1993)

7. **QUATTRO** (Members: Book, Meathook, Gate and Death Dance) - First appearance: The Solution #1 (September 1993)

8. **HARDWIRE** - First appearance: Hardcase #5 (October 1993)

9. **THE SPORTSMEN** - First appearance: Firearm #2 (cameo), Firearm #3 (1st full app.)

10. **ARENA** - First appearance: Prototype #6 (cameo), Prototype #7 (1st full appearance)

11. **THE HOOD/ RHIANNON** - First appearance: The Night Man #4 (January 1994)

12. **LORD PUMPKIN** - First appearance: Sludge #3 (December 1993)

13. **JINN** - First appearance: Solitaire #5 (March 1994)

14. **DEATH ANGEL** - First appearance: Freex #2 (August 1993)

15. **HELLION** - First appearance: Wrath #1 (January 1994)

16. **GLARE** - First appearance: Prototype #1 (August 1993) Glare returns in Prototype #11.

ULTRAVERSE FIRST APPEARANCES

1. THE ALTERNATE
(Hardcase #5, Oct 1993)

2. BLOODSTORM
(Sludge #2, Nov 1993)

3. CHOICE
(Hardcase #2, Jul 1993)

4. CONTRARY
(Freex #9, Mar 1994)

5. DEATH MASK
(The Night Man #1, Oct 1993)

6. DARKWAVE
(Flood Relief #1, Jan 1994)

7. DOC GROSS
(Prime #1, Jun 1993)

8. FLOOD
(Flood Relief #1, Jan 1994)

9. GHOUL
(Exiles #1, Aug 1993)

10. HARDWIRE
(Hardcase #5, Oct 1993)

11. HARMONICA
(The Solution #3, Nov 1993)

12. KUTT
(Hardcase #1, Jun 1993)

13. LORD PUMPKIN
(Sludge #3, Nov 1993)

14. MANGLE
(The Night Man #2, Nov 1993)

15. MONKEY WOMAN
(Solitaire #3, Jan 1994)

16. MOSELY
(Firearm #2, Oct 1993)

17. NM-E
(Hardcase #1, Jun 1993)

18. THE NIGHT MAN
(The Strangers #1, Jul 1993)

19. PROTOTYPE
(Prime #1, Jun 1993)

20. REX MUNDI
(Hardcase #1, Jun 1993)

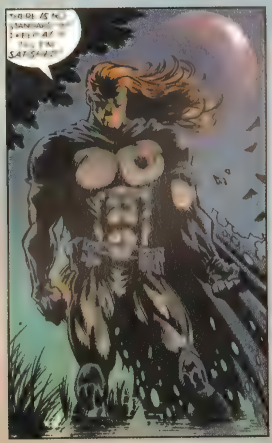
21. RUNE
(Rune #0, Chapter A: Sludge #1, Oct 1993)

22. RUSH
(Freex #2, Aug 1993)

23. SOLITAIRE
(Hardcase #1, Jun 1993)

24. WARSTRIKE
(Mantra #1, Jul 1993)

25. WRATH
(Prototype #3, Nov 1993)



WARSTRIKE PREVIEW

HE'S OUT THERE SOMEWHERE...
...HUNTING IN THE DARKNESS.
HUNTING ME WITH MY OWN GUN.
WHICH ONLY MAKES SENSE. AFTER ALL, I GAVE IT TO HIM.
I NEVER PLAY WITH A STACKED DECK UNLESS IT WILL PUT THE ODDS AGAINST ME.
ADRENALINE'S PUMPING. I SHOULD BE GOING ON THE WIRE ANY SECOND NOW.
I'VE GOT TO.
YOU'RE DEAD, WARSTRIKE! I'LL FIND YOU SOONER OR LATER!
NOW, THE WIRE'S HOT.
IT'S TIME TO GO TO WORK...
IT'S TIME TO GO TO HELL.

I'M ON THE WIRE. I CAN SEE INTO THE FUTURE AND AN INFINITY OF POSSIBLE FUTURES FLASH INTO MY HEAD.
I CAN CHOOSE THE PATH I WANT.
I CAN'T SAY THE SAME FOR MY CRIMINAL FRIEND.
NEXT TIME, I'LL HAVE TO GIVE HIM A BIGGER GUN.
CHECK OUT WARSTRIKE IN THE ULTRAVERSE, FROM MALIBU COMICS!

STEVE ENGLEHART

as interviewed by Todd Hoffer

How about giving us a little background history on yourself.

I'm 46, and I was born in Indiana. I went to college in Connecticut and it was there that I got interested in comics. I'd read comics as a kid and outgrew them. Then I was reintroduced to Marvel in the early days, and because I was in Connecticut (only a couple hours from New York City) I was able to go down and get to know a lot of people in comics.

When I got out of college, I went into the Army during Vietnam. When I got out of the Army, I went back to New York and became a comic book guy. I lived there for a couple of years, but I didn't like New York, so I moved to California. I've been here ever since. The first stuff I did for Marvel was Captain America, the Avengers, and Dr. Strange… and I basically became their lead writer in the last of the Marvel age.

Then in 1976 (in my mind, when the Marvel age ended), I went over to DC. Jennette Kahn hired John Buscema and me (later Stan Lee outbid her for John). I did Batman stuff (which inspired the movie) and revamped the Justice League by giving all the characters personalities, etc.

Then I went off and left comics to write a novel ("The Point Man") which was published by Dell, and was asked to come back and do an Epic comic. I did Coyote with the early Epic line and at that same time, I was doing a game design for Atari.

In the '80s, I did Green Lantern Corps, Silver Surfer, Fantastic Four, and also Scorpio Rose for an independent. In the late '80s, I left comics again, and went back to game design. I was doing that for a number of different companies, like Electronic Arts and so forth.

In 1992, I decided to drop down to the San Diego Comic Con and catch up with some old friends. While I was down there, Malibu came up to me and said, "Hey, we want to talk to you." I ended up with Ultraverse, and I became a founding father of the Ultraverse. In addition to that, I picked up work at Topps doing Raptor and, soon, Captain Victory.

Dick Tracy and Mickey Mouse were both childhood favorites and I tried real hard to collect all the back issues of each of these titles. I also read Batman and Superman. I thought they were cool, but I wasn't necessarily hooked on superheroes. Looking back, I can remember liking the "dark characters" a lot, too.

What do you like most about writing into your stories?

What I like about writing is creating characters. I've enjoyed doing so many different characters over time and I've enjoyed doing group books too… because I get to do a lot of characters at the same time.

When I'm doing a solitary book like Night Man, I can get more in-depth on that particular person's character. I've done a lot of different people and I try to make them all different. I try not to stereotype what I do. In fact, somebody told me once that my style was a non-commercial concept. If you don't do everything the same every time, the audience won't know what to expect.

In doing Night Man, the problems he faces are not problems I have faced. But at the same time, I'm drawing from everything that I've learned in life. I'm trying to do a rounded character where there's a lot of nooks and crannies, like in Night Man. He's not just a guy who puts on a costume and fights crime. He worries about what he's doing, he's got a father, and works at a radio station. All of this, and many other different things, makes Night Man. I just sort of pull from what interests me and throw them together. Every time I do that, I get a different mix, but I can't say that I

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Malibu Comics

specifically say "Oh well, this strip is about dealing with your father," or whatever.

Some have suggested that you are one of the most successful free-lance writers around.

I've been doing this for 23 years now. Last Summer when I was doing a lot of conventions, I was told that I was the most successful free-lance writer in comics, for that long. Generally, people do it for a while and then become editors or whatever. The only reason that I can keep doing it, and the only reason I like to keep doing it, is because I find new things to get into every time, as well as new ways to go at it. If Night Man was just another version of the same character I wrote in '70s, I wouldn't be doing it. I'd be sick of it. And you wouldn't be buying it because it would be the same old stuff. I try to find a new mix every time. After you do this, there's no way it can be "just put on suit and go fight crime," he really becomes a character.

Ultraverse seems to place just as much importance on the characters as the art.

That is also one of the things that attracted me to the Ultraverse, and one of the things that they have really pushed. Through the '60s and '70s, even though there were fabulous artists back then, the really driving force was the characterization of all those characters. Writers were a big part of the equation. In the '70s and the '80s, the pendulum swung hard in the direction of art; it was the be-all and end-all of it. Whether that cowed the writers or people who were doing something else, the stories just kind of declined. It was a personal thing, but that's what attracted me, when Malibu said that they wanted to do real story telling and creating characters. That fit in perfectly with where I wanted to go. These days, doing this kind of stuff is less common than it used to be.

Who most influenced you early in your career?

I would say my biggest influence in comic books was Neal Adams. Neal pretty much took me under his wing and helped me get into the business. At the time I was trying to be an artist. I thought that was what I was going to be, but it turned out I wasn't good enough. Neal not only taught me a lot about art, which I still understand even though I can't replicate it all that well, but he taught me a lot about an attitude toward the business.

In terms of writing specifically, I would say Roy Thomas. I read his work and worked with him too. It was his style that I liked best.

Which project have you enjoyed most?

I try not to do anything unless I enjoy it. Everything I do for any length of time, (there may have been a one shot or a fill in) I enjoy. If I took on a series, it was because I really enjoyed it. I found something new and different to work on. On the one hand, pretty much everything I've done, I was getting a lot out of it at the time.

My personal favorites are Dr. Strange in the '70s with Marvel because I learned a lot about magic. I really enjoyed the Batman and Detective comics over at DC, because that one inspired the movie. Then 10 years later, I was asked to write the treatments that got the Batman movie made. As I said, the dark characters were always my favorites. The chance to do Batman was something I was really happy to do. I poured everything I had into that book.

Coyote was a lot of fun because that was an Epic comic and I got to do anything I wanted, and I just went over the top on it. I was told last Summer that it was basically the first Image comic. It had a story to it, but it was "in your face" the whole time. Also Scorpio Rose, which was another independent at that time, and then, oddly enough, of all the stuff I did in the '80s... Green Lantern Corps. I really liked them all.

Which projects were the most challenging?

There is a challenge in every one of them. I guess the most challenging ones were the ones I least wanted to do. If you want to do it, it's not really a challenge. For example, to do Dr. Strange, I did learn a lot about magic and put that into it. That required a lot of extra work, but it was work that I was interested in doing, so it wasn't really a challenge.

On the other hand, back in the New Universe days at Marvel (out of a series of friendships and favors) I wound up doing a book called Justice in the New Universe. I had no interest in doing that at all, and so every month it was all craft. I also did one issue of Skull, The Slayer, which I had no interest in. Having fun is the thing I most want out of this, and it's the thing I generally won't work without.

Is there any scoop or insight about Night Man that you could give Overstreet readers?

A lot of people know that the first appearance of Night Man was in Strangers #1. We have a new character, and I'm not going to say if he is a hero or a villain, called Teknight, which there has already been a trading card on him. He is going to make his first appearance in Nightman #8 in a very obscure fashion, then become more and more visible over the next few months.

He is going to become a major player in Strangers and will tie the two books together. The upshot of it is in December. There is going to be a Night Man and a Strangers Annual, and I am going to tie them together.

In addition to that, in Night Man #9, Night Man is going wind up getting someone to help him out, on an informal basis... not a partner or anything like that, but someone to help him deal with everything he has to deal with.

We keep coming up with really cool villains (we think). You've seen Reana in #4, the Celtic priestess who has lived for 4,700 years. She will be making a return in the Fall. But after that, we have a sociopathic werewolf, very different from any other werewolf we've done before. And we have a guy named Chalk coming up, who is basically the

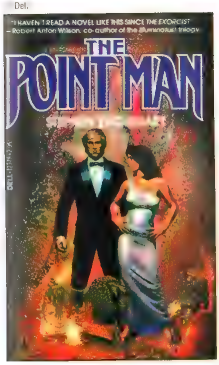
chalk outline drawn by police after someone has been killed. The chalk line comes to life to stalk the killer.

One final question. Are you going to be writing any of the other stories for any other Ultraverse titles?
No, not really. Each of us has created our own characters. I've done crossovers, and I like doing them, but I'm not planning to write an issue of anybody else's.

Thanks for taking the time to talk with Overstreet readers, Steve.
Thank you, I enjoyed it.

Interviewers Note: Steve Englehart has had an amazing career. He has written for every major comic company from DC to Valiant, and has even written a novel entitled The Point Man. I believe Steve's success can be attributed to the fact that people can really relate to the enjoyable and believable plot ideas and characters he has developed these past two decades. Steve's work on the recent Night Man series and The Strangers title is truly impressive and genuinely entertaining. I would like to personally thank Steve and all the guys at Malibu for giving comic fans something that's been in short supply lately... a great story! Many thanks to Steve and Malibu... keep up the good work guys!

Del.


"I HAVEN'T READ A NOVEL LIKE THIS SINCE THE EXORCIST"
– Robert Anton Wilson, co-author of the Illuminatus! trilogy
THE POINT MAN
VALIANT

THE STEVE ENGLEHART PORTFOLIO

Below are just a few of the hundreds of comic books featuring Steve's work.

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COMICS WITH A CONSCIENCE

GREEN LANTERN/GREEN ARROW

All images © DC

"I'd like to say I had a great dream, but it didn't happen that way. Green Lantern was dying. The whole superhero line was dying. Everything was sagging, everything. When your sales don't work, they're telling you something. The front office told me, get rid of the book, but I said, let me try something, just for three issues." Carmine Infantino, Editorial Director, DC Comics. (New York Times magazine, May 2, 1971.)

The something that Carmine Infantino wanted to try was the Green Lantern/Green Arrow series by writer Denny O'Neil and artist Neal Adams. The historic series began with issue #76 (Apr 1970), and lasted not three, but thirteen issues. When Green Lantern comes to the aid of a respectable citizen besieged by an angry crowd in issue #76, he is confused to find his pal and fellow Justice League member, Green Arrow, siding with The People. "You're… defending… these… Anarchists?!" It turns out that the respectable citizen is a slum lord, and following a tour of the building, Green Lantern is brought face to face with the bitterness of ghetto life. When he is confronted by an old black man who says "I been readin about you… how you work for the Blue Skins… and how on a planet someplace you helped out some Orange Skins… and you done considerable for the Purple Skins! Only there's Skins you never bothered with! The Black Skins! I want to know… how come?! Answer me that, Mr. Green Lantern!"

Green Lantern later tries to help, but the Galactic Guardians intervene and order him to leave the slum lord alone, as he had committed no crime. This brings Green Lantern to a moment of truth. Up to that time, Green Lantern had essentially been a cop. Noble and incorruptible, true - but still basically a cop. He never questioned orders or doubted the authority of those in charge. Here, the law was on the side of the slum lords… and the Guardians expected him to uphold the law.

But the law was wrong! Ultimately, Green Lantern disregards the law (and orders from the Guardians) and follows his own conscience. This brief chapter of comic book history changed everything. The character of Green Lantern, the DC company, and the entire comic industry would never be the same!

That because Green Lantern, when faced with real life problems like poverty, racism, and political corruption… problems that lacked black and white clear cut solutions… was inextricably changed forever; like his socially conscious readers, Hal Jordan's perceptions and personality were permanently transformed.

This is a pivotal point in the evolution of the superhero genre. Prior to this time, the hero was a constant. Even though stories and settings changed, the hero always remained the same. But beginning with Green Lantern Green Arrow, superheroes could change - would change, all of them. The changing of Green Arrow from playboy to anarchist and Green Lantern from soldier to free thinker was only the beginning. The effects of this monumental event in comic history are still seen today.

At the stories conclusion in issue #76, one of the Guardians assumes human form to learn what it means to be human, and the trio pile into a pickup truck and head for the open road.

The next half-a-dozen issues have our heroes on the road "discovering America" and taking up such provocative and then current

Green Lantern #76 (Apr 1970) Reality Check!

(but still pertinent) issues as poverty in Appalachia (Issue #77, Jun 1970), the Manson family (Issue #78, Jul 1970), the mistreatment of American Indians (Issue #79, Sep 1970), the Chicago Seven trial (issue #80, Oct 1970) over-population, (Issue #81, Dec 1970) and the style and substance of the President and Vice President of the United States (Issue #83, May 1970).

Issue #77 is a particularly powerful tale. In "Journey to Desolation", our three traveling heroes find themselves in a mining town owned and run by a tyrant named Slapper Soames. Slapper keeps the townspeople in fear and poverty, as they work his mines. With Green Lantern and Green Arrow's help, the citizens of Desolation overcome Slapper and his thugs, but Green Arrow observes that it's a hollow victory. "Look at them… injured… grieving for lost friends and family… nothing to look forward to except more poverty and ignorance… You call that winning?!"

There are two more interesting items worthy of note in this issue. First, Green Lantern learns that his ring's power has been reduced, and second, the Guardian feels the first stirring of human emotions, when he comforts a small, frightened child.

Betting Comic? You Bet!

In 197[illegible] the Green Lantern c[illegible]on the following Shazam awards from the Ac[illegible]my of Comic Book Arts:

4 Best Continuing Feature
1 Best Individual Story "No Evil Shall Escape My [illegible]
1 Best [illegible]
1 [illegible]
1 Best Inker - Dick Giordano (Dramatic Category)

By Tony Starks

Issue #83 mentions for the first time Green Arrow's love of chili. Green Arrow was brought into the series to be a foil to Green Lantern... someone for Hal to argue with. But the standards of some critical fans, this left him annoyingly "self righteous" at times. Yet other fans felt that, for the first time in Green Arrow's long history, Oliver Queen became "a real person." The latter group of fans suggested that Oliver was not annoying, just a lusty man of great passion for social justice, the Black Canary, and for chili. This issue also marks the long awaited return of Carol Ferris into Hal Jordan's life.

Issue #85 (Sep 1971) begins the incredible and now famous two part "drug propaganda story" that shocked fandom and generated news coverage around the country. These are searing stories, graphically depicting drug usage and its often fatal consequences. In "Snowbirds Don't Fly", Green Arrow gets mugged by junkies, trying to get up the price of a fix. He ends up taking a crossbow shaft in the shoulder, and in a powerful panel sequence displaying people's callous unwillingness to get involved, is unable to get anyone to help him. GA makes it to the hospital, eventually gets patched up, and then calls Green Lantern for help in tracking down the drug dealers.

They eventually find the junkies that mugged Oliver, and discover Green Arrow's ward, Speedy, with them. They assume Speedy is working undercover, but later that night, Green Arrow finds Speedy "shooting up."

In issue #86 (Nov 1971), O'Neil and Adams stunningly portray the horrors of drug addiction. From one of Speedy's friends overdosing and dying, to Speedy's "cold turkey" withdrawal, to the arrest of a respected businessman for drug dealing... this is powerful, gut wrenching fare. The story ends with Speedy leaving his young friend's funeral, and planning to help other kids stay off drugs.

Issue #87 (Jan 1972) contains the second appearance of Guy Gardner and the first appearance of John Stewart, both of whom are now Green Lanterns. Also in this issue, Oliver Queen decides to run for mayor of Star city, after he sees a young boy die in a riot on the city's Southend. A heart rending page captures Green Arrow's reaction to the child's death.

Issue #89 (May 1972) looks at the issue of economic security vs. environmental concerns. The ecologically radical Isaac represents those dying of industrial pollution, while workers at the Ferris Aircraft plant are symbolic of those who may lose their livelihoods if polluting projects are shut down.

Although the series generated huge amounts of praise, awards, critical acclaim, and publicity for DC, sales improved only slightly. The title was canceled, and the series eased into limbo, with a three part story that ran in the back pages of The Flash #217-#219. These eight page features were a departure from the previous O'Neil/Adams GL/GA stories. They focused not on the heroes relation to society but on their personalities, particularly the personality of Green Arrow.

This series did much to legitimize the art form. Previously, uninformed politicians labeled comics as destroyers of our children's values. With the GL/GA series they praised comic publishers for their drug abuse awareness efforts. Once held in disdain by educators, comics became part of the "New Journalism" - relevant, issue oriented, gritty, and hard hitting.

This short lived and still relatively inexpensive series are immensely entertaining and well worth reading. And if the price of the originals are out of reach, consider one of the reprint collections (The Renegar Report elsewhere in this issue of OCBM looks at one such collection). -●-

Green Lantern #86 (Nov 1971)

Green Lantern #87 (Jun 1972)

CARD

Jim Lee's Wildstorm Card Set Is Also A Game!

Jim Lee's Wildstorm Productions announced it will release an all chromium trading card set in June that features original art created just for this set. The set will contain 100 chromium cards and nine refractive foil chromium chase cards, as well as randomly inserted autographed cards. Some of the artists for this set include Jim Lee, Marc Silvestri, Jae Lee, Kelley Jones, Sam Kieth, Brain Steelfreeze, Cully Hamner, and Lee Weeks. The characters featured will be from titles like WildC.A.T.S., Union, Wetworks, and Deathblow. As an added bonus, the set will also feature a game. Instructions will be in every box and Editor Bill Kaplan believes that the "dazzling artwork and dynamic design, combined with the all-chromium printing process, will make this the best looking trading card set comic fans have ever seen."

Conan II Scheduled To Appear In June

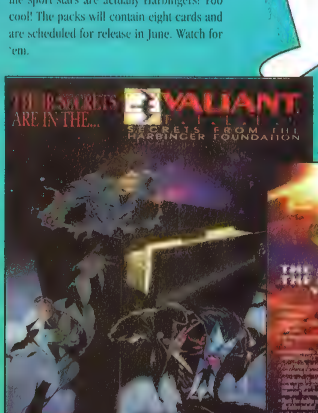
Hot on the heels of last years set, Comic Images releases the Conan II all chromium set in June. This 90-card sequel will feature all new art work, a six card prism set, a rare Rainbow Foil embossed three card subset, and a miniature press sheet. The fronts of the cards will feature full bleed cover art work from Savage Sword of Conan and the backs will continue the Conan saga begun in last year's Chromium Conan Collection. The series will be available in June through comic and hobby specially stores nationwide.

Beyond Bizarre Is Back

If you enjoyed the surrealistic style of Jim Warren in last year's Comic Images set, then watch for the new More Beyond Bizarre: Jim Warren Collector Cards coming in June. This [illegible] will contain 90 high quality cards, six [illegible] cards, 500 specially designed and [illegible] signed cards, Evil Eyes (rare three [illegible]) and a Limited Edition Medallion [illegible] As for its surrealist art goes, these [illegible] melted clock on a tree limb!

Upper Deck Releases The Valiant Files

The secret files of Toyo Harada's Harbinger Foundation will be released this June, and the series promises to give collectors an inside look at the heroes and villains of the Valiant Universe. The 120 card set contains 36 double size fold cards, a foil stamped "Reconnaissance" subset, nine Eggbreaker Light F/X cards, and two interlocking LE cards combining Light F/X and Lithogram technology. And if that isn't enough, the whole set comes in a plastic "File Cabinet" box that includes file folders. As a bonus, the set will also contain ultra-rare "Harbinger Sports Star" cards. These cards will reveal that some of today's real life sport stars are actually Harbingers! Too cool! The packs will contain eight cards and are scheduled for release in June. Watch for 'em.


THE SECRETS ARE IN THE....
VALIANT FILES
SECRETS FROM THE HARBINGER FOUNDATION
THE DEFINITIVE GUIDE TO THE CHARACTERS OF THE VALIANT UNIVERSE
VALIANT FILES
SECRETS FROM THE HARBINGER FOUNDATION

© Voyager Comm.

SHARKS

FPG

Michael Ploog Fantastic Art Trading Cards Coming In June

If you're familiar with "Werewolf by Night", "Ghost Rider", or "Man Thing" then you're familiar with one of Marvel Comics' most talented and dynamic artists, Mike Ploog. Featured in his own 90 card collection, Ploog produces all new paintings of barbarians, werewolves, vampires, and much more! The set will contain 5 "Metallic Storm" bonus cards and instant winner cards that will award the finders 1 of 50 original pages of Mike Ploog Marvel Comic art! There will also be 1,000 autographed cards. Collectors and investors may want to keep their eyes on this set! Horror is **HOT!**

Fleer Has "Flair" In The Marvel Universe

If you thought Marvel Cards couldn't get any better, then you haven't seen the Flair cards from Fleer (Whew!). This all-new, fully painted set features the most important milestones in the Marvel Universe. The cards have laminated sides, full-bleed art, and gold foil stamping on the front. Each card is beautifully illustrated by popular and renowned comic artists and represents some of the most exciting scenes in the World of Marvel. The special insert set contains an all-new (innovative) computerized graphics never seen before! The set, due out in June, promises to be the most technologically advanced card set this year! The only thing to say about this set is…Wow! ●

MEG

The High End Market Report

by Joe Mannarino

When Creig Flessel was commissioned to do his first cover for National Periodicals (DC Comics) in early 1937, he responded with a Pulp inspired illustration featuring a ghastly fiend wielding a bloody dagger. Pleased with the effort, Editor Vin Sullivan sent the job through to press. At the same time pressure was mounting, (even then), concerning violence in periodicals, Sullivan relented and at the last moment pulled the cover. He then asked Flessel to execute a less menacing composition which was published in April as the cover of Detective Comics #2. Some fifteen months later, DC decided to add yet another title to their line of comics. The title was Action Comics and the art that was used to prepare the "ash can" for registration of the title was the bloody dagger cover. The art was slated to be the cover for the first issue of the new title until Max Gaines, at the urging of Publisher Major Malcolm Wheeler-Nicholson, suggested an original feature by teenagers Siegel and Shuster, the rest as they say, is history. Incredibly a printed copy of that original unpublished cover of Detective #2 has been discovered and is shown here for the first time (above right). This press proof is a printed sample of the cover prepared by the printer for approval by the editor. It features the logo, date, and price. It was recently purchased along with the press proof of the actual printed cover.

© DC

Comic Art - It seems this past month was original art month as there was rabid activity across the spectrum. Frazetta was in the limelight as three paintings sold, all in excess of $100,000 each. The now historic cover painting by Robert Crumb that was used for the sixty ninth anniversary of the New Yorker Magazine was purchased by Alex Acevedo of Alexander Gallery. This was the first time since the founding of the Magazine in 1925, that the aristocratic Eustace Tilley as drawn by Rea Irvin, did not appear on an anniversary issue cover. The event is yet another breakthrough for comic art. Albert Moy acquired (through cash and trade) the original art for Mad's classic parody, Batboy and Rubin. It was a three way deal that involved cash and Raymond art. A Kirby-Ditko page from Strange Tales Annual #2 sold for a record price.

Discovered - The early (this is key) original art from the Disney Good Housekeeping pages. More to follow about this down the road. The first foray into the art resulted in the sale of the first two Snow White and the Seven Dwarfs Sunday pages and the finest Fleischer animation cel and background currently known to exist.

Comic Books - Marvel #1, light restoration $25,000; Captain America #1 VF+ with light sun shading $25,000; All Flash #1 VF- $4,500; Detective #225 VF- $3,300; Lois Lane #1 $1,200; Tales of Suspense #39 FN+ $1,100; Hulk #1 FN+ $3,200 and Captain America #2 FN/FN+ $2,500. Diamond Galleries reported sales of TV titled Dells in excess of $20,000. With the release

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of the 24th Annual Overstreet Price Guide, there is sure to be excitement over the next couple of months.

Premiums - Christie's included several lots of Comic character premiums and cards in their recent Sports Memorabilia auction. The results reflected the continued interest in rare and attractive premiums. One of only two known Lone Ranger Gum Boxes for the desirable 1940 card set was sold for $3,450 and five premium cards from the set sold for $2,875. The complete set of 1940 Superman cards realized $2,990. Pins from the Roger Steckler collection included a group of thirty-nine Yellow Kid pins from 1896 with numbers between forty-one and ninety-four selling for $2,990. Forty-four high numbered Yellow Kid pins sold for $2,760. Twenty Mickey Mouse pins sold for $1,265, forty-eight newspaper pins sold for $2,125, and a rare Genung (sic) Little Orphan Annie and Dick Tracy pin sold for $1,610. Both characters appear on this pin.

Corrections - Last issue we incorrectly reported that The Amaz. Fantasy 15 purchased by the "mystery buyer" was the Bethlehem copy. It wasn't. Also apologies to Jim Steranko who was mis-identified as Jim Starlin. ●

Super Powers Are Powerful Sellers!

Kenners' Super Powers figures are hot! Overstreet Toy Advisors have provided the following listing for this month's installment of Toy Talk!

	LNC	LC	MODC	MOC
Series I (1984)				
Aquaman	2.00	4.00	9.00	15.00
Batman	4.00	6.00	15.00	25.00
Brainiac	2.00	4.00	9.00	15.00
Flash	2.00	3.00	6.00	10.00
Green Lantern	6.00	10.00	24.00	40.00
Hawkman	5.00	8.00	18.00	30.00
Joker	3.00	5.00	12.00	20.00
Lex Luthor	1.00	2.00	5.00	9.00
Penguin	2.00	4.00	9.00	15.00
Robin	4.00	6.00	15.00	25.00
Superman	3.00	5.00	12.00	20.00
Wonder Woman	3.00	5.00	12.00	20.00
Series II (1985)				
Darkseid	1.00	2.00	5.00	8.00
Desaad	1.00	2.00	5.00	8.00
Dr. Fate	7.00	11.00	27.00	45.00
Firestorm	4.00	6.00	15.00	25.00
Green Arrow	4.00	6.00	15.00	25.00
Kalibak	1.00	2.00	5.00	8.00
Mantis	2.00	3.00	7.00	12.00
Martian Manhunter	2.00	4.00	9.00	15.00
Parademon	2.00	4.00	9.00	15.00
Red Tornado	5.00	9.00	21.00	35.00
Steppenwolf	4.00	6.00	15.00	25.00
Series III (1986)				
Clark Kent(mail)	5.00	8.00	18.00	30.00
Cyborg	23.00	38.00	90.00	150.00
Cyclotron	5.00	8.00	18.00	30.00
Golden Pharoah	12.00	20.00	48.00	80.00
Mr. Freeze	4.00	6.00	15.00	25.00
Mister Miracle	12.00	20.00	48.00	80.00
Orion	2.00	4.00	9.00	15.00
Plasticman	11.00	19.00	45.00	75.00
Samurai	6.00	10.00	24.00	40.00
Shazam	4.00	6.00	15.00	25.00
Tyr	4.00	6.00	15.00	25.00

GRADING KEY

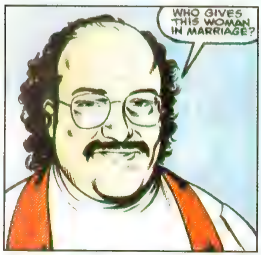
MOC - Mint on Card
MODC - Mint on Damaged Card
LC - Loose but Complete
LNC - Loose but Not Complete

MOC = 100%
MODC = 60%
LC = 25%
LNC = 15%

A Conversation With...

PETER DAVID

as interviewed by Gray W. Tracer



Peter David as illustrated by Gary Frank & Cam Smith from Incredible Hulk #418, the wedding issue. © MEG

My full name is Peter Allen David. I was born September 23, 1956 at Fort Meade, MD. I'm 38.

What was your first contact with comic books?

My first contact with comics of any sort was probably reading things like Harvey Comics in barber shops. My first real contact with superhero comics came as a consequence of watching the Superman TV series. If you remember, they always said at the beginning of the closing credits "Superman is based on the character appearing in Action Comics and Superman magazines." This immediately prompted me to the realization that I didn't have to sit around and wait for the TV show. I could go and buy stories about him. This was in the early '60s. This was right at the peak of DC's Silver Age. I also started getting into Batman about that time. That was a popular title. I eventually started buying World's Finest too.

© MEG

Do you recall and specific issues or favorite stories?

Yeah... I liked the World's Finest issue which had a story involving the children of Superman and Batman. The problem was that at that age I was fuzzy on the concept of imaginary stories. After reading the story (which was imaginary) I immediately came to the assumption that Superman and Batman were now married to Lois and Lana. It was any easy idea for me to accept... they were going to have these kids and that there was going to be stories about their kids. I was even looking forward to more stories about their children, which we never saw. I was somewhat bummed about that.

How did you come to be a comic book collector?

I wanted every new issue that was coming out, as it came out... but I never reached a point where I said I must have every issue that has ever been published. That concept never did not occur to me, possibly because the number of previously published issues was so large by that point (hundreds and hundreds) that it seemed like an impossible idea. I was perfectly happy reading the reprints of the earlier stories that would appear in the 80 Page Giants. I lived for those giants. 80 pages... 25¢... The were great! I, of course, did not really have a clear recollection of the days of when they were 100 pages for 10¢. So, I was perfectly happy with what I got. At first I thought these were new stories, I didn't realize they were reprints.

Were your parents supportive of you reading comics?

At first they were hesitant because I think they perceived it as a "waste" of ability. The thing that turned them around was Batman comics. Primarily because, in the course of solving various cases, Batman would pull out these arcane bits of knowledge and use them to solve the case. I would learn and remember all these little facts.

We would be setting there watching Jeopardy or something and I would pull out the answer to some question that would totally floor my parents. They would ask "were did you hear about that?" assuming that I would have learned it in school. I would say "I read it in a Batman comic!" From that point on they perceived comic books as being educational and they pretty much left me alone after that.

Did you continue buying comics as teenager?

No... when I was a teenager I wound up going

© DC

cold turkey for a while. I stopped reading comics exactly two issues before Gwen Stacy was killed.

The main reason I stopped reading comic books was that I was very concerned about fitting in with my peers. In the town where I was living, that was a tough enough assignment. The problem was, that there was only one place to buy comic books. It was a newsstand on the corner of the main street of town. I was deathly afraid that someone I knew might see me buying comic books... or even worse, a girl who knew me might see me. I figured I would be reviled and held in great contempt by my peers, who would say, "Oh my God, you read comic books?" Finally, getting tired of hiding and worrying about my "dirty little secret" as it were, I wound up just quitting comics completely.

I remember the time frame distinctly, because some years later I ran into someone who had continued to read comics... and I said to him, "Tell me, did Peter Parker wind up marring Gwen Stacy?", and he said "No, Gwen Stacy's dead. She was thrown off the bridge by the Green Goblin." I kind of freaked out.

My main concern at that age was just trying to be accepted. I then focused my energies on learning to play the guitar, which I figured would be cool. I had this image of walking around with a guitar strapped to my back, and behest of an enraptured girl, I'd be able to whip off this guitar and leap into a quick rendition of Johnny Be Good.

Unfortunately, I ran into two major problems with this idea. The first one being that I was a lousy guitar player. The second problem I had was that when you wear a guitar strapped to your back, it's difficult to go through doorways. Anyone would know when I was entering a room because you would here a combination of the sounds of a quick clunk and then clang, as the guitar fell off the strap and hit the floor. So, my career as a guitar playing balladeer and rock idol of women came to a less than successful end. I finally graduated from high school in 1972.

Then what?

We had moved to another town by the time I graduated high school. I still had not picked up on reading comic books again because there was simply no place to buy them. I really wasn't thinking about them one way or the other.

When I was about 19, I was working at a newspaper in a small town in Pennsylvania called Germantown. I was doing that on the side in addition to attending courses in college. I passed a newsstand that had this giant size crossover of Superman meeting Spider-Man. That is a tough thing to pass up. It really got the old comic juices flowing. Not to mention the fact that it's a kind of "how much confidence do you have in yourself" sort of purchase. This has a lot to do with your self esteem and self image, because it's not like you can roll this puppy up and stick it in your back pocket. This comic was the size of a Chrysler... but I wound up purchasing the book anyway.

The other book that was coming out at about that time was X-Men #95. I looked at it and I thought "this doesn't look like the X-Men that I remember at all." I wound up picking it up and liking what I read. I believe that the Superman vs. Spider-Man crossover was enough to peak my interest. The X-men #95 was enough for me to get back into buying comics again. By this time I was 19, I had a girlfriend, and I had a lot more self confidence. At that point I really didn't care if somebody made fun of me.

I read X-Men #95 and having read that, I thought it was really interesting. It was the second half of a two parter, and I picked up issue #94 and found that it was preceded by the giant size X-Men #1. So, I went to my first comic book convention in years, and picked up a copy of giant size X-Men #1 for the for the princely sum of 75¢.

Which convention?

It was in New York. It was a Seuling Convention. It may even have been the convention where I first ran into Cerebus, although I'm not sure.

After reading giant size X-Men #1, I found this character Wolverine kind of cool. They said he first appeared in Hulk #181, so I went to a back issue store that I managed to find in a phone book, and picked up a copy of Hulk #181 for about $1.

I don't call that collecting though, because when ever I would buy back issues, I would be buying them purely because I wanted to have it to read. I never ever bought a comic book purely because I wanted to own it or because it might be valuable someday. Unfortunately, it's frequently difficult to distinguish between the two collecting philosophies in today's market mentality.

The same thing happened when I started to get into Tomb of Dracula. I found that title and thought it was interesting. Slowly, issue by issue, I picked up all the previous issues of Tomb of Dracula. So if I'm going to point to any comic book and say that this is the one that I went out of my way to get all the previous back issues, it would have to be Tomb of Dracula. I came into that series somewhere around issue #30 or so, and eventually picked up all the preceding issues. I did that as a collector. This is to be distinguished from a speculator. I bought those earlier issues of Tomb of Dracula because I wanted to read the stories, as opposed to someone who would buy those previous issues because he says they might be worth something someday. Unfortunately, collector and speculator are all too often used interchangeably and they are not at all the same.

How did you get your first job in comics?

I was working for an outfit called Playboy Paperbacks, which was going out of business. They were a top notch publishing house, being purchased by Berkely. Everybody knew we were going to be out of jobs pretty soon.

I had met a guy named Howard Weinstein through fan circles. We were both Star Trek fans and you develop a whole association in fandom. Howie suggested that I get in touch with a friend of his named Bob Greenburger, who was the editor on a publication called

Comic Scene. I called him up, and I pitched to him the idea of doing a story about the rise of the direct market, Something that I was keenly aware of at that point. Bob went for the idea and I preceded to speak to various people in the industry, primarily Marvel and DC, and also Mike Freedrick.

One of the people that I spoke to was Carol Calish, who, at that time was becoming the direct sales manager at Marvel Comics. I went and interviewed Carol at Marvel's old offices. They were in the process of moving, so I remember this very distinctly, particularly when they were rolling out the Coke machine on a dolly and Carol started shrieking because of it.

I sat there in her office, and she talked to me about the development of the direct market. We wound up talking for nearly two hours, and it was just one of these things where you just connect with someone. I happened to "let slip" that I was going to be out of work soon, and Carol ask me to tell her something about my background. I proceeded to tell her about my background in sales, and she told me she was in the position where she was very likely going to be hiring an assistant, and would I be interested in interviewing for this. I said sure!

A couple of weeks later she called me in for an interview. She was sitting there behind her desk putting together a model kit. I asked her what she was doing and she said, "Oh well, this is a model kit of Rodan, and once he's finished we're going to destroy Tokyo." She was very chipper about the entire notion.

Then she reached across her desk to try to pick up some piece that she needed to attach to the kit and her chair skidded out from under her, and she fell behind her desk. I sat there shocked. This lovable lunatic was supposed to be interviewing me for a job, and here she has just fallen off of her chair on to the floor. She climbed back on her chair, as if she meant to do it, and without skipping a beat says, "Al right, now why would you like to come and work at Marvel Comics?"

I looked at her for a moment and I said, "Do you see this suit I'm wearing, this is a Winter suit and it's the only suit I own (this was true, and it was April). If I do not get this job, I'm going to have to go on interviews as the weather warms up, and I'll have to buy a new suit, and I don't want to."

Carol stared at me and said, "I like that answer. Come on, lets go meet Mike Hobson." (Laughter) That was the extent of the interview with Carol Calish. Several days later she called me up and told me I had the job.

What was your job title?

I was the Assistant Direct Sales Manager under Carol Calish. Eventually Carol was promoted to Director Of Specialty Sales, and I became the Direct Sales Manager. That was my entry into the industry.

After I had been there several years, I made some preliminary inquiries into the possibility of doing some writing here and there. It didn't occur to me that I could become a full time writer. I met with a good deal of resistance from the editorial side, because nobody from the sales side had ever written anything for the comic book side. This kind of jump was simply not made, particularly because at that point there was a real rift between sales and editorial.

Editorial felt that comic books had been around for years before direct sales came along, so why do we need them. Direct sales felt continually frustrated because editorial never met the needs of the sales department in terms of getting them information about the books. Rather than everybody working together and saying, "Lets sell as many comic books as we can", and "Lets open up new markets", there was this constant friction which undermined my aspirations for writing at the beginning.

I would toss possible story ideas or do a plot draft and never here back. What eventually happened was that one editor, Jim Ausley, was something of a maverick in those days. Jim delighted in aggravating other people and I had always made time for Jim whenever he needed something, even when he was "just" an assistant editor.

The typical scenario was someone would come into Jim's office (that he was sharing with Larry Homa, the editor) and ask for Larry. If Larry wasn't there they would say "I'll come back later" and leave without giving Jim a chance to address the problem or help.

It was different with me. If I came in and needed something and Larry wasn't there, I would just turn to Jim and ask him to help. Now, this may seem like no big deal to you or me, but to Jim it was a tremendous sign of respect. He liked the idea that I was not blowing him off and assuming that merely because he is the assistant editor he wasn't capable.

When Jim became the editor of the Spider-Man titles, all the people who never had time for him before, suddenly came to his door with Spider-Man ideas and Jim took great glee in not giving them the time of day, but when I came (in my humble little way) with the idea for a Spider-Man story, he was all ears.

Then he gave me the opportunity to write a couple of stories. The idea that somebody from the despised direct sales side of the house was going to write caused a great deal of eyebrow raising at Marvel. When he wound up hiring me to write Spectacular Spider-Man on a regular basis, there was great hostility, near mutiny, and some thought that it might cause the end of civilization as we know it.

One editor said very loudly that this was a conflict of interest, because I would sell my books to the exclusion of everybody else's, which, of course, was without foundation. Somebody else said rather disdainfully "Why don't we just have secretaries or the people in subscriptions write comic books?" My feeling was, if they can write a comic book, then why the hell not let them?! Curiously enough the empire did not collapse and the sun continued to rise on schedule (laughter).

I also made a very strong point of keeping my direct sales and my budding freelance career totally separate. I would not speak with any editor about anything regarding freelance work until after 5:00 pm. Those who were worried eventually saw how I handled it and that the world did not collapse, so slowly the initial resistance melted. Eventually Bob Harris offered me the Hulk, and that was pretty much the end of the resistance.

Did anyone else use your approach to breaking into the business?

Some years later, this guy wonders in and says, "Mr. David, my name is Fabian Nicieza and I've just started working in the promotions department, but I'm hoping that eventually I might be able to write a few stories. I really like your stuff and I was hoping you could give me some advice." I proceeded to tell him about how when I was his age I would walk to

the comic book store up hills in the blinding snow, and comics were like 25¢ and never complained. It was my turn to be the old fogey . . and it was great.

What was your first published story?

Spider-Man #266 I think. It was called "Jump For My Love", or "Spring Is In The Air". For some demented reason, I decided to team up Toad, Frog Man, and Spider kid... three of the lamest characters ever. To this day, I have no clue as to what was going through my mind at the time.

It's not the first time my name saw print in a Marvel comic. For example, Carol Calish and I launched Marvel Age. I was kind-of like the assistant editor on that title. I did a variety of interviews and pretty much anything for the first four issues or so. If it didn't have a byline on it, it was probably written by me. I also did some research work for the original Marvel Universe Handbook. I did research on characters like Nightmare, the Black Cat and that kind of thing.

The only other place that I had anything that saw print was in (of all things) the Marvel Fumetti book. The inside back cover had a sequence in which Denny O'Neil gets a phone call in which the caller asks a series of questions that become more and more moronic to the point where Denny eventually throws himself out the window because he can't take it any more. It turns out that it's a prank call by Ralph Machio, but this does nothing to resuscitate Denny, who, by this point, is lying some stories below on the street. Curiously enough, this was based on actual experiences of myself and Carol. I used the kinds of questions that direct sales would get from fans. This is before Marvel had a promotions department.

Back then we didn't have promotions, we didn't have the market, we didn't have all the things that Marvel now has. There wasn't two dozen employees, plus the number of field reps like there are now. There was Carol and there was me... and that was it. So, whenever the switchboard would get a weird call from a fan, they'd pass it over to direct sales. I just used some of the questions that we would get.

At any rate, I submitted this story idea for the Marvel Fumetti book (because they were openly soliciting ideas for it) but my name got separated from the submission, so they weren't able to find out who wrote the thing. No one thought to come back and ask me, because I was in sales. So, my first published work in a Marvel comic says writer with a question mark. When they found out it was me, they gave me money, but no byline.

Which writers do you feel influenced you the most?

So much of my writing style has been influenced by pulp writers, but that's before I learned a great deal of my narrative flow. Writers who were not exactly literary giants, but they knew how to tell a good story. People like Edgar Rice Burrows, Arthur Conan Doyle, H. Rider Haggert, Graham Green (which ain't exactly what you call pulp fiction, but I loved Green's work. Also authors like Harper Lee, Noah Gordon, William Goldman, Thomas Hardy.

What about artists?

Will Eisner, Burn Hogarth, Jack Kirby, Steve Ditko, Neal Adams, John Busema, and Jim Starlin. My first real exposure to Starlin was his work on Warlock, and that just stunned me. From then on, I was looking for anything that Starlin did. Warlock was my first real exposure to him. A Jim Starlin portfolio was the first portfolio art I ever bought.

Also Kurt Swan and Kurt Shafenburger, who did great women. Nobody does Lois Lane quite like those guys. It was the eyes... the great thing about Shafenburger's Lois Lane was that you could look into her eyes and there was something going on behind there. John Romita and Gene Colan drew great women too.

What are your current projects?

I'm current writing the Incredible Hulk, Spider-Man 2099, and Aquaman. These are my three ongoing monthly books. I'm also writing a six part Dread Star limited series for Malibu's Bravura. Issue #3 of Sax and Violens will be out in a month.

There are a few things that will be coming out in June or later. They are Tales to Astonish, which is a one shot painted by John Espis that is a team-up of the Hulk, Henry Pym, The Wasp. It is really nifty looking, and it's one of a set of three books.

A new Star Trek Novel of mine called "Q-Squared", will be out in June published by Pocketbook. I also have a development deal with Nickelodeon for TV, with one potential series in the hopper.

Oh, and I have a movie coming out that is a Science Fiction/Western called Oblivion. It was screened for the first time and competed in the Houston Film Festival on April 22nd.

How about Soul Searchers?

I am the co-creator and co-writer of a book called Soul Searchers and Company, which is published by Claypool Publications. The incredibly talented Amanda Conner does a brilliant job of several pages doing rifts on other people's work. There's a Jim Lee page, a Mark Silvestri page, a Rob Liefeld page, a Frank Miller page.

What I wound up doing was adapting my style to match the different pages. So for example the Jim Lee page, a take off on WildC.A.T.S., I wound up using acronyms or military style terms to the point where you're ready to blow your brains out. When we do the Sin City stuff I switched to first person narrative and just wind up having it sound like Frank.

What's your vision for the future of the comic book industry?

Fans are buying comic books to read... retailers are buying comic books to sell... there's attention being given to what comics are supposed to be about (stories) rather than just merely collectibles.

Is it possible for it to actually happen?... Sure. I know that it is, because that's the way it used to be, back in the days when comic books were 80 page giants for 25¢. I would walk to the comic book store five miles barefoot in the snow up hill both ways to read those funny books. (Laughter)

I think that we are going to see increasing shrinkage as people realize their comic books are not the money generators that they thought they were. But by the same token, there is still going to be new publishers coming in to the market trying new things. That's definitely the way it should be. You never know who's going to click with the public.

If you went back to the early '60s and asked DC when they thought Marvel Comics was going to be the biggest company, they would have looked at Fantastic Four #1 and said "it has retched artwork, low quality printing and paper stock, and characters who are always bickering... it'll never work!" They'd be sure FF #1 could never be successful.

It is difficult for anyone to look at stuff now and say this is how it's going to be in the future, because the stuff that's going to be tremendous and successful is really impossible to identify. I suspect that there will be more and more exploiting of things like interactive CD's and readers picking and choosing the way that they want stories to end. But I don't think that anything is going to replace good 'ole solid linear storytelling.

Thanks for an entertaining interview.

Glad to be of help. Good luck with your magazine. ●

LIFE ON THE INSIDE

All images © MEG

BY MARVEL'S GARY GUZZO

04/11/94
Exclusive to Overstreet Monthly

During a conversation with Overstreet Comic Book Monthly's Editor, Gary Carter.

"What's all this I hear about big goings on in your Spider-Man titles," asked Gary.

"I can't tell you, Gary," I replied, "I'm sworn to secrecy."

"There's all kind of rumors, you know," Gary added, "I've got to tell my readers something. Give me a little hint about the storyline."

"It's a mystery," I told him.

"Oh come on," he pleaded, "all I'm asking for is a hint!"

"That was your hint," I returned, "It's a mystery, and it's begun already."

"Already?" he asked with bewilderment, "When, and where did it start?"

"I can't tell you," I replied, "I'm sworn to secrecy."

This intelligent conversation went on for about a half an hour until an exasperated Gary M. Carter hit me with a challenge. If I was sworn to secrecy and could not reveal what was going to happen to Spidey during the upcoming year, then I was the one who was going to have to explain to his readers just why that was. I knew that Gary was hoping that I would slip up somewhere in my explanation, but I just couldn't resist the challenge, nor the opportunity to address the readers of his fine magazine.

What I agreed to do, was retell the scenario of my being sworn to secrecy, simply out of friendship to Gary Carter and Bob Overstreet.

It began at my desk in Marvel's publicity office, on what had seemed to be a pretty normal morning. I picked up my ringing phone. Little did I know I was about to be drawn into a web of intrigue. (pun intended)

"Gary?" asked the voice on the other end of the line. "Is that you?"

Since it was, I said yes.

"Are you alone?"

"Yes, who is this?"

"Are you sure this a secured phone?" asked a muffled voice.

"I guess so. Just who is this?"

"It's me, Danny Fingeroth (Spider-Man Group Editor), I was disguising my voice. I've got some real big things happening with Spider-Man over the next few months. Tom (DeFalco, Marvel Comics Editor in Chief) and I have decided to tell you what it's all about. I have to tell you now, you'll be sworn to secrecy. Threat of death, and all that kind of stuff. Where can we meet?"

Realizing that my own office's 'Cone Of Silence' was on the fritz, I suggested Tom's office, since it was built to survive an assault by Galactus. (It had to be since Tom is writing the monthly Fantastic Four title, as well as Spectacular Spider-Man, and we all saw what he did to Reed Richards and Doctor Doom.)

"I'll be down in a minute."

"The code word is 'Joey'," he added, "Remember it — your life could depend on it."

Something big was going on, I was sure of it. I took the back staircase to Tom's office so I wouldn't be spotted, and knocked on the door.

"Who is it?" asked a cautious voice from inside, " And what's the password?" asked another.

"It's Gary,....or Joey,..... or whatever. Open the door before someone sees me."

The vault-like door to Tom's office creaked open and I was abruptly yanked inside.

"Were you followed?" asked Tom.

"Should we print him?" asked Danny.

After the appropriate security checks they sat me down and began to fill me in on what will become the most powerful story to ever effect our favorite wall crawler.

"You are one of only a handful of people to hear these words," began Tom. "we're about to shake up Spidey's life for all time. We've begun to reintroduce a character into Peter

Parker's world that will have a devastating effect on his life. This character hasn't been involved with Spidey in fifteen years, but when this mysterious figure finally confronts him, the very existence of Spider-Man will be challenged as never before! So, kid, do you think you can handle the responsibility of knowing this information?"

I said "No", and began to leave the room, but was stopped at the door by Fingeroth.

"You can't leave," he shouted, "You already know too much. Besides, do these photo's look familiar?"

I glanced down at the photos and recoiled in shock.

"My Toy Biz action figure collection, what have you ghouls done to it? Why if you have harmed one molded hair on their heads I'll…"

"Relax kid," said DeFalco "They'll be just fine — as long as you cooperate."

"OK," I said, "But if you harm my Invisible Woman figure, there won't be a place in the galaxy that you can hide, so help me.

Go on — tell me how you're going to kill Peter Parker."

"We're not going to kill Peter Parker, this year," noted Fingeroth, "But he's going to wish we did!"

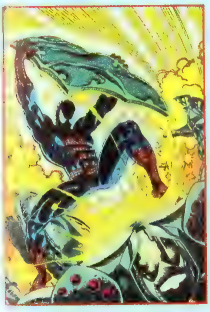
Now I was intrigued, and, over the course of the next twelve hours, Fingeroth and DeFalco filled me in on the storyline that would take us up to next year's 400th issue of Amazing Spider-Man. My head spun as they revealed the plots and sub plots that would run through not only Amazing Spider-Man, but the monthly Web of Spider-Man, Spectacular Spider-Man, Spider-Man, and quarterly Spider-Man Unlimited titles. They reminded me of the incredible writing talents of series writers Tom DeFalco, J.M. DeMatteis, Howard Mackie, and Terry Kavanagh. I swooned at the thought of the artistic interpretations of series illustrators Mark Bagley, Tom Lyle, Sal Buscema, Alex Saviuk, Steven Butler, and Ron Lim. They made sure I didn't overlook the important contributions of series inkers Randy Emberlin, Larry Mahlstadt, Scott Hanna, Jim Sanders III, Steven Baskerville and various others. I was reminded of the other Spider projects that will fill the year like the four part Annex limited series by Jack C. Harris, Walter McDaniel, and Matt Banning. Or the four part Black Cat series by Terry Kavanagh, Andrew Wildman and Stephen Baskerville, not to mention the ongoing Nightwatch series by Terry Kavanagh, Steven Butler, and Al Milgrom, nor the Spider-Man: The Arachnis Project six part limited series by Mike Lackey and Andrew Wildman, the Spider-Man: Web of Doom three parter by Jack C. Harris, Scott Kolins, and Sam DeLaRosa, or the Venom: Nights of Vengeance four parter by Howard Mackie, Ron Lim and Al Milgrom.

This was all I could bear to hear. Not only did this stand to be the most action packed year for all Spider-Man fans, but to top it off we were going to do something to Spider-Man that we could never undo. Never. Not a chance. No way, Jose.

With my head spinning I returned to my office, limited to reveal only these facts.

1) A mysterious figure will appear in Spider-Man's life that will change his position in the Marvel Universe for all time.
2) This figure is from his past.
3) Events culminating in this character's confrontation will cause a crossover in all the Spider-Man titles this August.
4) The August crossover will cause strange things to happen to the four monthly Spider-Man titles from that point on.
5) This will all lead up to Amazing Spider-Man #400, which is just the tip of the iceberg.

I thank you in advance for your understanding of my sensitive position in this mysterious caper — and know well that my action figures also thank you.



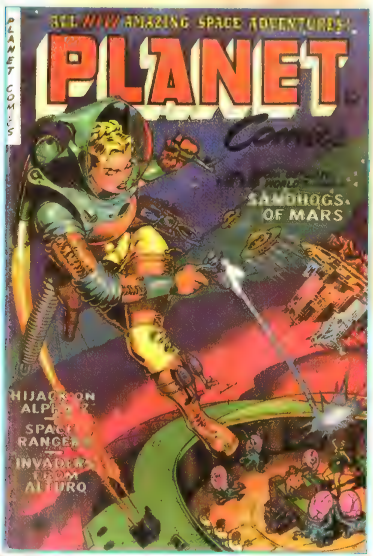
THE LAST PLANETS

All Images © Fiction House

The first few issues of a comic book title are usually among the most interesting of the run, and sometimes the final issues are notable as well. In the case of Planet Comics, the last three issues were quite different from what had gone before. Planet #71 through #73 are the only ones that are not devoted to continuing character strips. Except for Space Rangers in #71, these three all feature self-contained science fiction stories- and pretty good ones at that.

Although these were some of the last comics Fiction House published, the company did not leave the comic book business because of a poor quality product. The Fiction House staples of sex and violence were prime targets of the comic censorship movement that was underway then... and this was a much greater factor in their decision to abandon the field.

Of course the Fiction House pulp line was in trouble too, as that whole market was collapsing in the early 1950s. Planet Comics was, in fact, a spin-off of the Planet Stories pulp magazine. The Planet Stories pulp began in 1939, and Planet Comics came along in 1940- both offered similar space opera stuff, with a cover style that could be described as "cosmic cheesecake". This meant comely maidens menaced by monsters, voluptuous alien amazons, and shapely heroines-of-tomorrow rocketing through deep space... often clad in little more than metallic underwear.



During the 1940s, Planet Comics enjoyed the distinction of being the only continuing S-F comic book title. The 1950s brought some competition, most of which took the "short story" approach that had become popular in the post-war years. Fiction House tried their hand at this style with the title Ghost, starting in 1951. It consisted mostly of non-series stories. The final three issues of Planet all came out in 1953 and represent a real effort to go beyond formula plots, with provocative ideas added to the entertainment.

Most of the late Fiction House covers were drawn by Maurice Whitman, and these last Planets look like his work as well. The cover of #71 features a sensibly-suited space-lady who definitely has her work cut out for her. The first story, "Invasion?", is an eight-page action epic about an alien race that tries to conquer Earth by first taking over an atomic-armed space-station. It's a solid read with handsome art by Johnny Bell. Next comes "Sandhogs of Mars", a well-conceived picture of the red planet, complete with mutant Martian monsters who are the devolved descendants of the "survivors" of a nuclear war. The plot is pointed, and the Maurice Whitman rendering is superb. Then comes the final installment of the Space Rangers series, with Reef Ryan and Flint Baker battling mysterious changelings that can take possession of other life forms.

"Silence From Planetoid X" is a five-page political parable set against the background of interplanetary colonization. When forces devoted to anarchy take over the settlement, it is the key step in a process that throws a technological society back to the Stone Age. It's all delivered in a nicely understated way, and the illustrations by Bill Discount are a jazzy expressionism that's "way cool" and pure 1950s. "Hijack on Alpha 7" ends the issue with an OK tale of deep-space crime and punishment.

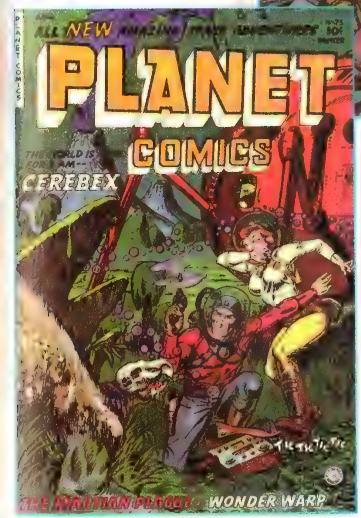
Issue #72's cover shows the grand tradition still in full force. "The Last Expedition" is another good story about the human race searching for new worlds- and finding one that some see as full of primitive terrors, while others see it as a benign paradise. Bill Benulis' detailed drawings conjure up both in this satisfying eight-pager. "We Shall Rise Again" is an exciting robot revolt yarn; Johnny Bell's energetic art helps it crackle and sizzle.

"No Sign of Life" is a clever first-contact story that has the giant invaders turn out to be Earth people- who are driven away by the inhabitants' assaults, which the Earthlings take as a swarm of insects over a barren landscape. "The Thing in the Iceberg" is a so-so alien in disguise effort which picks up points for Bill

By Pat Calhoun

Discount's sophisticated drawing style. "Perils of Planetoid X" is signed by A. Albert, an artist whose lurid renderings take a somewhat disjointed sense-of-wonder plot and imbue it with dreamlike intensity. Bad guys from Saturn attempt to take over the asteroid mine that supplies Earth with a vital atomic element, by broadcasting their own commands to the robots that work the mine and smelters. It's a typical enough space scenario, but the story's baroque style is elevated by the extraordinary art, and the result is impressive.

Planet #73 closes out the run. "Cerebex" chronicles the fight between humans and a super-computer that seeks to become an electronic dictator. The plot is familiar, but the ending is fresh enough, and the Benulis art is clean. "The Wonder-Warp" takes another stock situation- space-cop versus foxy futuristic villainess- and runs with it. Most of the distance is covered by the artist, who drew #72's "Planetoid X"- this time signed simply Albert- whose deliriously delicious drawings help this tale transcend cliched characters and a skimpy story-line.



"The Martian Plague" is pretty straightforward hokum about a plot by thirsty aliens to steal Earth's water. "Strangers on Satellite C" gives us our last glimpse of S-F illustration by Johnny Bell (who does some good stories in Ghost as well), and, once again, adept art makes this- rival factions on an asteroid colony banding together against aliens- potboiler into an enjoyable yarn. "Among the Missing" ends the issue with a moody sci-fi ghost story, as two greedy adventurers attempt to steal the treasures of the Seven Cities of Syberno. It's a colorful tale with an "Owl Creek Bridge" twist ending.

I hope the overviews of these issues back up my claim that Fiction House's demise was not due to narrative or artistic failings. These last Planets show that they had mastered the new trends and that their Sci-Fi was a match for any on the market.

BUNGLE IN THE Jungle

All images © Fiction House

Fiction House Publishers launched "Jungle Comics" [illegible] and Fight Comics! The prior success of Jungle Comics (first issue dated 9/38) prompted Editor [illegible]

By Steve Gentner

Jungle
Horror Kraal OF THE Legless One
Jungle
KARNGA, Jungle Lord, matches might with the VOODOO-MASTER of the Golden Gourds
Shriek

ad Jane, so ka'a'nga had
ka'a'nga's day was usually
.. ..ng rogue leopards, rogue
rhinos, rogue elephants, rogue
rogue gorillas, rogue hippos, rogue
es, ...and fainting pygmy goats. But
the uncanny knack, at any given turn
the jungle path, to run smack into mortal
danger! Lashed down under a monolithic
non-press or bound hand and foot in juicy
ight, sideways, upside down, kneeling, or
ne positions, Ann was constantly in peril!
'a'nga would have to stop knifing whatever
gered species he had happened upon,
o pull Ann's "chest"nuts out of the fire...
pit... or river... she was helplessly stuck
Lois Lane could always count on a flying,
erable, anatomically correct alien to res-
er. Ann's savior was decidedly mortal,
generally took some pretty hard shots in
a'nga a "mate worth mating" in peril on
y cover until...

Dr. Frederic Wertham, savior of America's
ocence, took exception to Ann's ample
scantily clad figure, and penchant for
bondage in the pages of Jungle Comics. Moral pressure from Dr. Wertham and his moral minions coupled with changing market forces hastened the demise of the title with issue #163, dated Summer 1954.

Jungle Comics touched upon our adventurous spirits, taking us deep into Africa and its many faceted native kingdoms. Man's ultimate superiority to the creatures of the jungle was confirmed monthly for a mere dime! It was and is reassuring in the safety of our warm homes to watch ka'a'nga battle the forces of nature and man to nobly protect the woman he loves. One-hundred-sixty-three incredible

of a doubt that it really is a jungle out there! 'Till next time.

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CBM FYI

Comics Dominate Animation

Comics are taking over television if Fall, '94 previews are any indicator. It doesn't seem too long ago when the only comic-related show was Teenage Mutant Ninja Turtles, but then came Batman: The Animated Series and then X-Men. Now, you can add a lot of other shows including these:

WildC.A.T.S. (CBS) - That's right, Jim Lee's hero team makes it to the little screen at 10:00 a.m. every Saturday morning. Lee states it will be made up of entirely new stories he had planned for the comics, but will now do it for CBS. Nelvana (Beetlejuice) will animate while Wildstorm provides stories and model sheets.

Teenage Mutant Ninja Turtles (CBS) - The pizza-loving reptiles return for their fifth season on CBS with new adventures at 9:30 a.m. I wonder how many people remember that TMNT was a comic first?

Savage Dragon (CBS) - Another Image book will come to the Eye Network as a mid-season replacement. It will focus on Erik Larsen's big green guy with attitude strictly as a member of the Chicago Police Force. CBS doesn't know if the Freak Force will be involved. Nelvana will again animate, while Larsen does the same as Lee.

The Mask (CBS) - Another mid-season replacement. Dark Horse spokesman Lou Banks reports that his boss, Mike Richardson, is the executive producer and Dark Horse itself is the production company. As such, Dark Horse has total creative control.

Adventures of Batman & Robin (FOX) - Some people are calling this B:TAS Light. There will be more emphasis on Robin and less "violence". Although, the dark deco look and all our fave villains are still there. AB&R will also air on Saturdays at 9:30 a.m. and is a DC/Time Warner Production.

Spider-Man (FOX) - The Webbed Wonder gets his own Saturday morning block at 9:00 a.m. None other than Stan Lee himself says we should expect other Marvel Heroes to make guest appearances. This is a full Marvel production with Mr. Lee taking a personal stake in the show.

X-Men (FOX) - The #1 Hero team in comics returns to do the Phoenix Saga this season. How they slot in Jubilee is anyone's guess, but the promo stills shows Nightcrawler and Colossus as part of the X-Men (finally). Fox's new time slot is 10:00 a.m. Saturday. This is a Marvel Production with 13 new episodes.

The Tick (FOX) - The most hilarious super-hero in comics gets his own show and it looks great. Fox has slotted it for 10:30 a.m. Tick creator Ben Edlund will be working with Sunbow Productions (Transformers) and Graz Entertainment (X-Men) to produce the show.

The following shows are being released in syndication. That's when a show is purchased by the individual TV station instead of distributed via network.

Marvel Action Hour (Syndication) - According to Stan Lee, the first season will be composed of 30 minutes of the original Fantastic Four and 30 minutes of Iron Man. Again, don't be surprised when other Marvels show up for guest appearances. If the show is a success, they will introduce new shows in the Action Hour and spin Iron Man and the FF into their own shows.

Cadillacs & Dinosaurs (Syndication) - They are off CBS and into syndication with new episodes. Nelvana will produce. As an aside, ABC did not introduce any comic-related shows for their Fall '94 season, but they do have a completely computer-generated show called Reboot that looks like a particularly pretty piece of eye candy. It will also be on at 10:00 a.m.

If anything, between WildC.A.T.S., X-Men, and Reboot, the 10:00 a.m. slot is going to be killer. Don't be surprised if one of these shows gets moved before the season is through.

The one player who has remained surprisingly quiet through all this has been DC. Maybe they're waiting for Zero Hour (see below) to be over with, although this has never stopped animators before. There are rumors of a **Justice League/Superman Show** in the works.

August is Zero Month

Every comic fan knows DC kicks off its Zero Hour mini-series this July. Everyone also knows that the entire DC Universe will be rewritten at that time. What most people don't realize is that August will be designated Zero Month by DC. Every DC Universe comic (except Vertigo) will have a #0 issue starting in August. At that time, the new origins will be out. This will also include a number of new titles including Manhunter, R.E.B.E.L.S. '94, Primal Force, Fate and Starman. Totally revamped will be Hawkman, Green Lantern (again!), Darkstars, New Titans, Flash, Wonder Woman, both Legion of Superheroes and Legionnaires and the Justice League titles. Gone for good are Team Titans, Valor, Justice League International and L.E.G.I.O.N. '94. Talk about a revamp, eh? ●

By Steve Fritz

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"Artifact Integrity"

By Conservation Technician Tracey Heft

This time around, I thought it would be interesting to examine the concept of artifact integrity in relation to comic collecting. This is a bit of a deviation from the "preservation" theme of the previous four installments, but I feel that such an investigation is both timely and relevant. That's because an understanding of artifact integrity will ultimately lead to answering two difficult questions: (1) "When is it appropriate to restore a comic book?" and (2) "To what extent should a comic book be restored?".

In the world of conservation (and related museum studies) the concept of "artifact integrity" is used to protect an object from any treatment(s) that will in some way alter its current condition. The concept of "artifact integrity" governs the actions of the conservator and prevents the conservator from improving the aesthetic appearance of the object through needless or excessive treatment(s). (Used interchangeably with "historic integrity", the term indicates that the item in question has a value that extends beyond the original and alludes to any changes or incidents that have occurred to an artifact since its creation.)

The addition of foreign elements such as pressure sensitive tape, writing on the document, or other similar blemishes might be considered as historically important as the object itself, since significant information about everyday usage, societal value, and even ownership, can be gleaned from the extraneous material.

Consider the Mile High and Larson pedigree copies, two collections containing high grade examples of Golden Age comics (in some cases, the best known copies in existence). Most of the covers on these books have been marked by their original owners, either with numerical codes or with a signature. These signatures have become increasingly important to people because they are now used to indicate authenticity (especially in the absence of a centralized ownership registry) and provide an additional clue to the distribution of comic books during the period. Removing the damage inflicted to these books would be unwise, not to mention irreparably harmful to the artifact's "integrity".

There does come a time, however, when the need for conservation overrides the historical integrity of the piece... especially if the document is degraded because of the addition of harmful substances (e.g. tape or pen inks), poor storage, or improper handling. Therefore, an item should ideally be restored when the condition of the object demands intervention. In the museum world, any major artifact is given a regular treatment in order to protect and preserve it for the use of future generations. The same might hold true for comic books, especially if the last few copies of a comic are in danger of being destroyed by the ravages of time.

However, names, miscellaneous writing, store stamps, date stamps and other non-threatening alterations and additions to the original condition of the comic book are removed daily. This is in addition to the removal of spine rolls and replacement of missing pieces. All of these changes (by previous owners) to the original comic book have bestowed the item with an historical value that is of arguably more importance than any high grade restored copy could be - especially if high grade examples already exist.

As suggested earlier, information regarding the development of an object or its usage by society, can be considered (by some) to be of greater historical importance than perhaps even the item itself. For this reason, books or collections that can be traced back to a single person or owner that in some way influenced the development of comic books themselves or the hobby of comic collecting (either directly or indirectly) are gaining in popularity and, consequently, value. "Ashcans", comics used in court cases and file copies from the original publisher, all testify to the development of the comic book as an art form, as well as the growth of a multi-million dollar industry.

Another example of artifact integrity can be provided by comics that were at one time possessed by Mr. Harvey T. Hollinger. An article (by Tim Hesse) printed in the Overstreet Comic Book Price Guide (#12, 1982) goes on to tell of "Pop" Hollinger and his unique contribution to comic collecting and fandom during its infancy. What makes the Hollinger story relevant to the concept of artifact integrity is the radical alteration of the original comic books through the addition of tape and re-stapling, which he termed "rebuilding", and Mr.

or Hey Mister... Leave Those Pencil Marks Alone!

Hollinger's development of an extensive mail-order system for used comic books in the late 30s and early '40s.

While the story of Pop Hollinger is interesting in itself, his comic books have become an historical record of the earliest era of our hobby. Some might say that one of Hollinger's restored" comics is actually more valuable because its historical importance. In fact, each one of Hollinger's books has an "historical integrity" that is arguably more important than the comic itself, even if the comic is a Walt Disney Comics and Stories #1, or an All Flash #1, or even an All Hero #1.

If all the evidence of Mr. Hollinger's "treatments" were removed, and the comic in question restored to it's original appearance, the integrity of the artifact would be violated. Once an object has undergone restoration, its integrity is changed and the historical record represented by the artifact is destroyed or altered, perhaps forever.

While it is a major part of the conservator's job to carefully document the condition of an item before undertaking any treatment, this does not always occur. This documentation prevents the loss of information that might be considered extremely important at some time in the future and can be referred to (after treatment) in case there is a question about the history of the artifact. (A reproduction of the original is desired or perhaps even aids in the return of the original back to its previous condition.)

There is a general trend in all collectibles away from total restoration of an object, especially as costs increase. Instead, consideration is being given to reproduction since after extensive restoration, a severely damaged object is basically re-created leaving little of the original. Conservation and preservation of the original in its original state is another trend that seems to be developing. Restoration is then used as a technique to help re-establish "usability" to an item, so that it can be handled and manipulated without fear of total destruction. This also preserves a portion of the artifacts integrity, allowing the collectible to retain the elements that make it unique. In both cases, a balance is sought before restoration is to begin; restoring the item so that it can be used and appreciated by everyone, and at the same time - retain as much of the original as possible.

Restoration, is a complex issue. And like all complex issues, there are no simple answers to its many inherent questions. But three things seems clear.

First, there does seem be some determinable criteria for restoration, criteria that will help us determine when it should and should not be done.

Second, many feel it is important to preserve (for future generations) the historical record that comics can provide. This preservation will prevent the loss (perhaps forever) of valuable/relevant historical information.

And third, alteration of the artifact's integrity becomes questionable when information about the object's past is in danger of being altered and/or lost forever. A choice must be made before restoration begins about what to keep and what to change.

Next time we'll look at several "treatments" that can be performed on a comic book and define, as best as possible, which treatments can be classified as "conservation" and which can be classified as "restoration". Till then, keep on collecting!

Editor's Note: *For the past two years, Tracey Heft has served as a conservation technician for the Candian government and has been directly involved in the treatment of archival materials and historic works of art on paper from both the Canadian government collection and private collections. These materials range from books, prints, comics, and movie posters... to 16th century maps and atlas pages. Tracey also accesses information from databases from all over the globe and conducts research using these information sources.*

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MARKET REPORTS

OPINIONATED NOTE: The ideas and information presented in the following Market Reports are the express opinion of the individual reporter, and do not necessarily reflect the views of Overstreet Publications, it's staff, or its advertisers. Every effort has been made to verify the market report information. Nevertheless, the possibility of error always exists in a compilation of such scope. The publisher will not be held responsible for losses which may occur in the purchase, sale, or other transaction of items because of the information contained herein.)

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There has been a boom and a bust in the comics market. Despite the bust, there is still plenty of opportunity out there for the comics dealer. I am going to break normal a little here, and talk about how dealers can make money in today's market. If you are not a dealer, you will still benefit from this information if it results in better service from your dealer. I will concentrate on things that are currently available. We would all make money by buying Spider-Man #1 at 1/2 guide, and selling it for full guide, but when is the last time you were able to get one for 1/2 guide? So instead of talking about the lucky killings we made in the market, I believe we should focus on things we can all do right now to make money.

Current Age

Kid's Comics: Unlike most superhero comics, kid's comics such as Archie, Harvey, and Disney, just keep on selling month after month. There are new readers all the time, and they will buy up any issues that they don't have. Start ordering bigger, and create a big display in the front of your store. The Digests are a practically untapped gold mine. They take up little room and they keep selling. Look for bargains and close outs on these at your distributor. Capital City, for instance often has these at liquidation for 75% off.

A Humor: Ren & Stimpy is one of the hottest titles at Marvel right now. Beavis and Butthead and the Simpsons titles from Bongo are close on their heels. Why not stock up and create a big display for them. If you have any walk by or drive by traffic, why not create a window display. Let the world know that they can read the adventures of their favorite characters in comic book form.

Small Press: The small press titles will help you to bring in a more diverse audience into your store. They reach people who are beyond the grasp of the mainstream publishers. It's hard for most stores to carry everything, but here are some of the best.

Bone: This title is no longer a cult item. It is now a major seller. If you do not carry it, your customers are getting it somewhere else. All issues, and the trade paperback collection of the early issues are available from the publisher. If you haven't already done so, stock up on all the issues, and create a display for them. Since comic collectors often tend to be "completists", you will sell a lot more if you keep every issue in stock.

Cerebus: One of the most highly regarded titles in the field. The new issues do well, but the real money is to be made from the phone book-sized reprints which sell for between $17 and $30 a pop. These sell well if a complete stock is available.

Elfquest: As Cerebus above, the real money is to be made from the reprints.

Other small press titles that no self respecting store should be without include: Big Mouth, Bleeding Heart, Crap, Cry For Dawn, Cud, Desert Peach, Dirty Plotte, Duplex Planet, Eightball, Freak Brothers, Gay Comics, Grit Bath, Hate, Hepcats, Idotland, Jab, Love and Rockets, Lowlife, Milk and Cheese, Naughty Bits, No Hope, Palooka-Ville, Peep Show, Pirate Corps, Post Brothers, Real Stuff, Slutburger, Starchild, Stickboy, Stinz, Tales of the Beanworld, Tales from the Heart, Tantalizing Stories, Too Much Coffee Man, Wandering Star, Yahoo, and Yummy Fur.

EC Comics: The comic book format reprints of the EC titles are one of the best entertainment bargains on the market today. Over 60 titles have been released so far, and most of them are still available to stores at wholesale from the publisher. Stock up on all of them and create a display.

X-Men: It's the most popular cartoon on TV right now. How is your supply of back issues. If you are missing issues, you are missing sales.

Back Issues

As the aforementioned X-Men, there are a few titles that just fly off the shelves. If you don't have them, you can get them from a supplier that advertises in these very pages. Charge a modest mark-up. Nowhere on your door does it say "non profit enterprise". These sure fire sellers include: Gambit, Marvels, Ren & Stimpy, Sabretooth, Spawn, Spider-Man 2099, and Wildc.A.T.S.

Graphic Novels/Trade Paperbacks

There are a number of books that are sure sellers: Archie Americana, Asterix, Cadillacs & Dinosaurs, Calvin & Hobbes, Crumb volumes, Dark Knight, DC Archive volumes, Hellblazer, How to Draw the Marvel Way, Dynamic Anatomy, Disney Albums, Love and Rockets, Marvel Masterpieces, Maus, Overstreet Price Guide, Prince Valiant, Sandman Volumes, Tin Tin, Understanding Comics, Usagi Yojimbo, Vampire LeStat, V for Vendetta, Viz volumes, Watchmen, Wolverine (mini-series), and many others. Stock them all. When they sell, get more.

Well, these are but a few suggestions of how to make money in today's comics market. So instead of sitting around bemoaning how bad the state of industry is, let's do something in the positive!

Next month, I'll be back to praise the usual gang of suspects, and to flog the usual whipping boys, but until then make sure to say "In Bob we trust."

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Mail Order Reservation Blues

Being a collector as well as a dealer, I've been on both sides of the counter. I support mail order as a viable way to fill in those holes in the collection and I've noticed that it has greatly improved over the years. My experience has been that most mail order dealers are reputable and ethical. However, a few recent experiences have made me wonder if mail ordering isn't taking a few steps backwards.

When ordering through the mail, I like to call the advertiser's ad and reserve the desired books. In fact, most advertisers seem to welcome book reservations and state so in their lists or catalogues. I always send my payment within the allotted time after reserving the books. But something has been happening with increasing frequency. I call to reserve the books. The dealer confirms the reservations. I send the payment that day. Three to five weeks later I receive a partial order and a refund for the missing books I supposed by had on reservation. I usually receive no explanation of why I did not get those reserved books.

If this is a new mail trend, then all mail order dealers could be at risk of losing their credibility. I fear that potential mail orderers may view mail order dealers as rip-off artists. We've come a long way, let's not start losing ground now. How about it? Anybody else out there experiencing this?

Recent Books

Green Lantern #51 sold great, but I can't say much for the story. Remember when our comic book heroes were competent and noble? Well, you won't find it in this story. This new GL comes off self-serving and stupid. I'm sure glad this kid got the last remaining Green Lantern ring. Gen 13 literally flew off the shelf. Issue #1 and 2 are selling for $7 each here. Lady Death is hot, with the #1 going for $10. Most of my customers seem to want the Lady Death comics for the same two reasons they picked up the Catwoman comic. I know, I know, there will be letters. I really like Topp's Zorro. Their first three issues have been fun and sold well. The card inserts in the one month of Valiant books increased those issues sales about 20%. Lastly the Spawn/Batman sold like we thought it would... fantastic. The art was beautiful, but I didn't think it was Frank Miller's usual excellent story telling. This book should be in demand for sometime. This week we received the first installment of the Superman/Doomsday mini-series. Most of my customers have expressed a lot of enthusiasm for the arrival of this book. Take care and happy reading.

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Old collectible comics are really starting to stir new interest this Spring in Arkansas. While the new comic market remains sluggish for various reasons, collectors have once again returned to the classic books that started it all. The hottest books in the state are not comics, unfortunately, with everyone chasing Sports Illustrated magazines featuring the National Champion University of Arkansas Razorback Basketball Team

Silver Age

Again Spider-Man is the leader in demand for quality older comics. We're starting to see more diversity in the lower price range as things heat up for this Spring. Sales: Amazing Spider-Man #9 (Origin & 1st App. Electro) FR $25, #24 VF $72, #37 NF $23, #46 VF $35, #57 FN $13, #71 VF $23, #78 FN/VF $12.25, #88 VF/NM $13, #91 NM $21.50, #93 NM $22.50.

#107 VF/NM $14, #114 VF $11.75, #115 NM $14, #116 VF $11; Avengers #22 VG $7.50; Captain America #111 FN $18; Classics Illustrated #119 (1st Printing-Soldiers of Fortune) GD $8; Daredevil #100 MT $18.50; Doctor Strange #170 NF $10.50; Showcase #25 (2nd App. SA Green Lantern) PR $24.50; Spirit #1 (Harvey) NM $16, #2 NM $14; Tales of Suspense #95 VF+ $20.25; Tales to Astonish #79 VG/FN $7.

Bronze Age

We had a lot of activity in the $1 to $2 range with collectors concentrating on completing runs of lower priced series. Notable sales: Conan the Barbarian #16 NM $12; Daredevil #54 NM $6.50; Omega Men #3 (1st Lobo) MT $10; Wolverine Volume 1 #1 VF $21; Uncanny X-Men #109 (1st Vindicator) NF $10.

Modern Age

Interest has been keen on limited and special edition books. Sales: Adventures of Superman #500 (Platinum) MT $95; Aliens #2 (Vol. 1-1st Printing) MT $15, Aliens-Dark Horse Platinum MT $20; Batman-Sword of Azrael TPB (Signed & Numbered) MT $24.95; Cyberforce Volume 2 #3 (Gold) MT $30; Daredevil Man Without Fear #1 (Signed & Numbered) MT $44.95; Deathmate Red (Gold) MT $25; Image #0 MT $15; Gambit #1 (Gold) MT $34.95; Maxx 1/2 MT $8-2 copies; Maxx #1 (Glow in Dark) MT $25; Prime #1 (Holographic Cover) MT $55; Punisher Volume 2 #1 MT $29.50; Rai #1 MT $28; Sabretooth #1 (Signed & Numbered) MT $19.95; Sachs & Violens #1 (Platinum) MT $9.95-2 copies; Spider-Man #1 (Silver Bagged Edition) MT $22; Superman #75 (Bagged) MT $20; Death of Superman TPB (Platinum) MT $25; Thunderstrike #1 (Signed & Numbered) MT $19.95; Vampirella #1 (Harris) MT $20; Vampirella TPB (Limited Edition) MT $55; Venom #1 (Gold) MT $40; X-Men #248 (1st Jim Lee art on X-Men) MT $28, #266 (1st Full Gambit) NM $23.75, #300 (Signed & Numbered) MT $19.95; X-Men 2099 #1 (Gold) MT $39.95; X-Men Unlimited #1 (Signed & Numbered) MT $29.95.

Recent

DC: Batman/Spawn-War Devil sold slightly better than expected and very close to the same numbers of the Image crossover Superman/Doomsday-Hunter/Prey (a lot of "/" titles this month) has been very well received, unless you compare it to the phenomenon of the first time around. This year's batch of Annuals based on Elseworlds have provided some quality stories, but so far with disappointing sales way behind last year's crop.

Image: After months of market correction (stock market terms), Image has finally bottomed out and leveled off. Gen 13 #1 and #2, Kindred #1, and the Platt cover of Prophet #4 sold out once speculators found they could sell them with substantial mark up at conventions in other parts of the country. We've had a smattering of requests from regular collectors. This is the kind of activity that started Image on their first upward spiral a couple of years ago, but with recent "corrections" still a fresh memory, hopefully investors will be wary. The Spawn/Batman-Red Scare has been far and away our best selling Image book in a long time, with a good arrival time being a definite plus.

Marvel Comics: The X-Men 15th anniversary books are still very popular, but cooling from the previous "fever pitch" demand. Wolverine remains the Marvel title with the greatest recent increase in interest. Every day we're asked "When will Wolverine get the adamantium back on his skeleton?". The Adventures of Cyclops & Phoenix has been sluggish for an X-Men title, with the Spider-Man and X-Factor team-up doing even worse. Beavis & Butthead are still hot and are "burning down the house". Slice of life covers are usually lost in the shuffle of dynamic art and explosively innovative covers, but everyone noticed and loved the "bachelor party" cover of The Incredible Hulk #427. New Warriors and their related titles have been fading fast. Sachs & Violens #2 was a great book when it finally showed, but unfortunately a lot of collectors forgot about it.

Cards

Fleer Ultra X-Men remain number one. There is a lot of interest in the upcoming second series of Star Wars Galaxy Cards. Until next month…

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Welcome back Oversireeters, as Spring has sprung and the comics world gears up for the Summer convention onslaught! Also, the USPS has seen fit to change our zip code, so by the time this sees print all correspondence should be sent to the new zip above.

Silver Age

A GD- Strange Tales #89 (Fin Fang Foom, mortals!) went for a strict-guide, but very reasonable $20, and a Tom and Jerry #138 in FR sold for a humble, yet appropriate $1.50 American. Also, a GD- Amazing Spider-Man #71 sold for a guide-price of $4.

Modern Age

A pair of ratty Punishers (1986 limited series) #3 and 4 sold in about GD- condition for $3 and $2, respectively. See… who says collectors always want primo grade books? A NM Shade the Changing Man (2nd series) sold for a low, yet over-guide price of $2.75.

Toys

A mid-70's Spider-Man squirt gun (the water spews out of Spidey's mouth!!) in clean and working shape sold for a bargain $15, while a full can of contemporaneous Spider-Man Crazy Foam went for $25, and a Marvel Super Heroes Talking Viewmaster in working condition and all the original contents (with batteries thrown in!) showed us $50. A set of 1979 Star Wars Blueprints sold for a stellar $25, a 1989 Applause Batman 12" stuffed figure (featuring Jay Leno's chin!) sold for $10, and a 1984 Secret Wars Daredevil figure (LOC) brought in $15.

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What's new? For us, the comic store news has been pogs. We finally saw a day they out sold "new comics". Lady Death, Shi, and Vengeance of Vampirella are hot, hot, hot. Shi is the first of the smaller, independent books that I've seen in a long time to have a really sharp, professional look!! The new Penthouse comic is incredibly underestimated. This is well done. The quality is way above the average comic, with art by Art Suydam, Adam Hughes, and Kevin Nowlan. This could be the kind of thing that brings in your adult friends that usually laugh at comics. It's really gorgeous! Prophet with Platt's art should look nice on the better paper they use at Image. And his first Moon Knight is almost impossible to find here, retail price is now around $50.

Silver Age

Do you remember the TV show Racket Squad? You're pretty old if you do. We had a gas run a credit card for $10,000 (which was approved by the credit card company). Then he brought the comic (Showcase #4) back within the first week and wanted a refund. No problem. We wrote him out a check. Later we found out the credit card number was stolen. The credit card company said we should have just ran the money back on the credit card. I said at the time it was all too good to be true.

Golden Age

We just finished our first catalogue in two years and we're listing for the first time our recent acquisition of the famous Le Mons Monica collection of comic book first issues - first sci-fi comics, first horror, and lots and lots and lots of 1940's and 1950's #1 superhero crime, romance, funny animal, etc. We had to mortgage the house to get these books, but there are some great, great books in this collection. Till next month - keep it up.

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Greetings, fellow comic collectors. As I'm writing this we are just starting to recover from the effects of this year's tax season. As most retailers are already aware, April and September are the two worst months of the year for comic book sales. I for one will be quite glad when the Summer is here, despite the fact that I live in the hottest city in North America. Speaking of hot, let's move on to the… Rising Stars'

1) Tek World - it seems that ever since Tek War came to television, we have experienced a dramatic increase in anything dealing with the books or comics. We sell issue 1 for $3 and issues 2-10 for $2.50. Although these are far from blazing hot, interest has definitely gone up.

2) Killer Instinct (Image) - Image comics has now put together it's first truly successful multi-title crossover story arc. We haven't been able to keep any of the parts from Cyberforce, WildC.A.T.S., Team Youngblood, and Brigade in stock.

3) X-Men Wedding Album - Normally, magazine versions of any title are just icy cold. Even the X-Men/Avengers 30th anniversary magazines fell completely flat. We accidentally ordered as many of the wedding albums as we order on the normal X-Men title. Even so, we only have around 10 copies left and they still sell on a regular basis.

4) Superman/Doomsday - Even though most Superman issues have really cooled off, this high cover price mini-series is still drawing significant demand. Another related item that still sells quite well for us is Adventures of Superman 500 white bagged. We probably sell three of these every week at cover price ($2.95). I know of other stores located near us that have trouble selling these at $1 each.

5) DC's Elseworlds annuals - For the last few years, both Marvel and DC have tried unsuccessfully

MEAN STREETS

From Image...™

PITT™ #5

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to generate interest in their annuals by doing mega-crossovers or by introducing new characters in each annual. This year DC has finally stumbled across a formula that's working. Every story is a one-shot alternate reality adventure starring some of the biggest names in comics (Batman, Superman, etc.). Normally we might sell 1/4 to 1/2 as many annuals of a given title, as compared to the normal issues. These annuals are selling at almost the same rate as the normal issues. Even if you don't normally read these titles, I highly recommend them as a good source of comic book entertainment.

Broken Tombstones:

1) Northstar 1-4 - This was a gay idea for a mini-series, no pun intended.

2) Post Unity Valiant - Because I personally think that many of these stories are well worth reading and collecting, I have tried to stay away from slamming Valiant, but I think I should say one thing. As I tried to explain to the production manager of Valiant at last year's San Diego Comic Con, they let the presses run free and so severely overprint all their books to the point that no one can sell them at a decent markup. Even collectors lose interest in continuing to buy the titles if they never have a chance of increasing in value. Sales in our store on some titles have gone so low that we no longer even carry Harbinger, Eternal Warrior, Secret Weapons, and Archer & Armstrong.

3) Shadowhawk - At one time this title was white hot. We were selling issue 1 at $18 each, several times each month. Nowadays, we can't even get $12 on the perfect copy we have on the wall in the store. New issue sales have also dropped tremendously. Even putting out yet another issue #1 won't help this book. At least this title isn't skipping ahead to issue 25 like some other books Image publishes.

4) Hero Illustrated - As an Overstreet advisor, I guess I'm not supposed to admit that we carry other price guides. However, I feel that Overstreet should be confident in their own publications enough that they wouldn't mind some competition. Well guys, we no longer carry Hero Illustrated at all. It had problems from the start and despite giving away tons of promotional items, I feel it failed in it's primary task, i.e it was not a very good price guide.

I want to thank you (the readers) for the many letters and comments we receive each month. See you next month.

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Recent

Marvel: The Marvel Magic seems to be dissipating. New Warriors is one of the few titles that has actually been picking up readers. Daredevil is holding up to my early expectations by not keeping the new buyers from the Fall From Grace storyline coming back for more. Marvels is still a good seller, but those who missed the first two or three issues because of their "rarity" haven't been picking up #4 and trying it out. It doesn't seem as though they are going to buy it through Marvel Mart either. Especially since it isn't as hard-to-get as it was thought. The Marvels book is truly an ironic piece of work. A great comic story with great art that celebrates all that was great about Marvel (and perhaps other aspects of the industry) today. Through all this, however, buy Marvels #4. It doesn't have full page spreads of Galactus & the Silver Surfer like #3 did or the X-Men like #2, but it is my vote for Marvel's best story since the X-Men graphic novel.

DC: DC sure is picking up the slack from Marvel. Zero Hour is approaching and comic fans are noticing. D.O.A. issues of Valor have disappeared and the readers are continuing to come back for more. Legionnaires, as a result, are also selling out. Guy Gardner, Warrior, as a result of the Emerald Twilight storyline and his upcoming battle with the now-deadly Hal Jordon, is also now an instant sell-out item. Sandman is still flying off the shelf. Books of Magic is seeing some intense interest. The upcoming Superman storyline has eyebrows raised and the Superman/Doomsday books are eagerly anticipated. Supergirl, Superboy, and Steel are quick sellers. Spectre has some avid fans to call his own. Showcase is a hot book lately. The only dark spots lately have been Wonder Woman, Anima, Team Titans, and L.E.G.I.O.N. '94. Valor at one time had their problem, though, so watch out!

Image: For some reason I get this feeling that no matter what Image is paying Larry Marder to help straighten some of the kinks out, it probably isn't enough. Where Image once had slightly more than a handful of titles out on the rack, now there are around 20, counting specials and such. The comic customer now is regaining their faith that they won't have to wait eight months any longer to get the next issue.

Valiant: I realize that keeping things constantly changing and introducing new characters and problems is a way to keep sales going and collector interest strong. However... Valiant doesn't seem to let the reader get a grasp on things. Turok doesn't seem much like the same character two issues straight. The more Shadowman gets explained, the more confusing things become. The modern comic reader has their interested piqued by change, but many of the long-term readers are dropping away from Valiant because the title they enjoyed for the last three months is no longer interesting, but another may be, but then three months later...! X-O Manowar continues to be Valiant's shining star. With the death of his armor, however, Valiant looks to be trying the same tragic-and-dramatic-change technique that DC and Marvel have been using lately on X-O. This will still be a good book, and a good seller, if Valiant can use this to further the character as opposed to just doing this change for the sake of change only.

Dark Horse: The word on the street is Droids. X is becoming disappointing, although it need not be. Aliens and Predator titles still do well. Sin City is absolutely blazing hot. Both in Frank Miller's work and dollars at the register! Next Men is a title that regularly sells out and the rest of the Legend line, especially the other Miller projects, are seeing increased interest!

Malibu: Ultraverse is going well, although sales levels have seemed to hit a plateau for the immediate future. Bravura is doing well, especially Starlin's 'Breed. The only negative comment here is in how long it will take for the stamp redemption program to be completed. The rest of the Malibu line is nothing spectacular sales-wise.

Others: Cerebus is definitely going places. New readers are coming aboard, phone books are selling, and the origin and death of a long-time character has been revealed. But now it's Grim's turn! Archie titles are doing well. Bone is doing its usual by picking up new readers every issue. Innovation's demise has hit a few collectors hard. Elfquest seems to be picking up again, once multi-issue stories have returned. Simpsons Comics still sell extremely well, and is perhaps the best TV-to-comic transition ever! Adult comics still do well.. at least the better ones do. Penthouse Comix did very well locally with its blend of story, fantastic art, humor and (of course) sex, for instance.

Alternative Plug For The Month: For fans of such titles as Flaming Carrot, Cerebus, Reid Fleming, or Groening's strips, try Too Much Coffee Man by Adhesive Comics. Two issues have come out and it is a mixture of a satire of comics, an observational relationship comic, and the story of the struggle of a mini-comic producer.

Recent Back Issues

The leader here recently has been Incredible Hulk issues. Spawn, Uncanny X-Men, and X-Men and Wolverine are also recent hot items. Valor and Sandman have also seen increased movement recently.

Cards

The news on the horizon is Marvel Fair. Will comic collectors be able to handle $4 to $4.50 a pack in a Summer that is sure to be another packed house? Ten cards or two comics...? That is the question that many comic fans will have to ask themselves. The new set to look out for just may be the DC/SkyBox set. With a cheaper price and Batman & Superman finally in the same set... it could be a sleeper hit with comic card collectors!

Silver Age

We have noticed an increased interest in Silver Age comics. It's hard to tell if this is more from reader or investor demand. When we analyze sales, it seems that the readers are also investors. These collectors are really fans of the comics but they want to be able to get the cost (or close to it) of their books back again when they sell. Strange as it seems, a lot of these collectors are going in for mid-range books. They are able to buy in the high VG to high FN range and will still be able to carefully read the book without decreasing the condition. The 12 cent Marvels are still the leader in this area when considered on a per item basis. Spider-Man and X-Men are going strong. Fantastic Four is another consistent seller. Why does everyone suddenly want Fantastic Four #56? Watch for the 1970's Marvel Horror comics to increase in value.

Golden Age

Many Golden Age collectors started their collections with Silver Age comics. Many of these collectors are selling expensive issues to finance Golden Age collecting. While the big books change hands, people are less eager to sell the bulk of their Silver Age at dealer prices. As mid-range Silver Age finds resting places in many collections, we can only speculate how long it will be before the 1965-1969 Marvel and DC comics become "hard to find".

Recent Arrivals

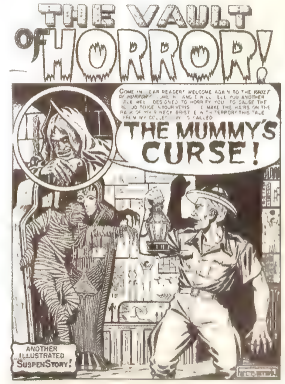
We've been fortunate to land the following: a complete Amazing Spider-Man run, a complete set of Shadow paperbacks, several More Fun's with Green Arrow covers, an interesting selection of Alex Toth comics, a handful of Timely giveaways, and a few early Jumbo and Jungle comics.

Continued on page 56

Dear Fellow Comic Book and Comic Art Collectors:

This spring Sotheby's Comic Book and Comic Art auction is so large that I almost don't know where to begin. By now, everyone is familiar with the articles that have been released on the Marvel-Cover Re-Creations being done by Jack Kirby, Dick Ayers, and John Romita. This remarkable event is matched by Sotheby's historic offering of the **ORIGIN** artwork to SUPERMAN by Joe Shuster, drawn and inked in 1933. These two twin-tower events represent the best of what comic book auctions have become. Comic collectors who are not in the market to buy could find that the **HIGH DRAMA** that will unfold on this June 18th afternoon will make attending well worth the effort.

As collectors you should always remember:
1) You do not have to buy to attend a Sotheby's auction.
2) Buying the catalogue is simple—just call (800) 444-3709 and use your credit card.
3) Being informed always helps any collector, even if you do not bid. Knowing what current prices at auction are can be invaluable to you in your future collecting decisions.
4) **MOST IMPORTANT!** Remember the big myth, that it is expensive to buy at auction? Nothing could be farther from the truth.
5) Coming to the preview showing in either Los Angeles or New York is easy and well worth the trip.



Al Feldstein, *Complete Eight Page Story Entitled "The Mummy's Curse" from War Against Crime No. 11*, 1950, pen and ink on paper, 19 by 13 ½ in. (48.3 by 34.3 cm.). Auction estimate: $700–$1,000.

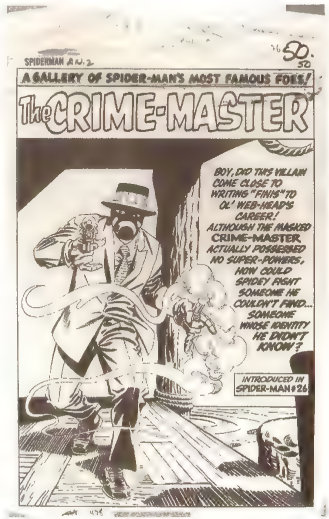
Sotheby's has developed a special relationship with WESTERN PUBLISHING Company and the consultant spent a full week pulling Near Mint file copies from the morgue library. The result is an offering that includes TUROK, SON OF STONE No.'s 3-7, 9, 11, 12-29, 30-45, 47-54, 56-90, and 92-130 which has an auction estimate of $2,100 to $2,600. THE FLINTSTONES 5, 6, 10,

19-35, 37, 39-47, 50-60, THE JETSONS 4, 5, 8-24, 26-31, 33-36 and CAVE KIDS 1-16 has an estimate of $1,500 to $2,000. This is just a small sampling of the tremendous value offered with over 3,000 comics that the A.C.G. committee graded Near Mint 91-94. Added to this are over **SIXTY** Gold-key and Dell **ORIGINAL COVERS** by George Wilson for titles such as STAR TREK, TUROK, SON OF STONE, BORIS KARLOFF, TWILIGHT ZONE, and DARK SHADOWS.

Both D.C. and Marvel Silver-Age offerings are numerous and healthy this year, from small lots with OUR ARMY AT WAR #1 to the FILE COPIES from the collection of Murphy Anderson for titles such as HAWKMAN, MYSTERY IN SPACE, STRANGE ADVENTURES, GREEN LANTERN, FLASH, and MY GREATEST ADVENTURE. Bethlehem Copies take the place of missing runs of White Mountain Marvel copies. There are also high grade copies of HULK No. 1, SPIDER-MAN No. 1, FANTASTIC FOUR No. 1, AMAZING FANTASY No. 15. For Silver-Age comic artwork we have MYSTERY IN SPACE (Infantino/Anderson) No. 73, MYSTERY IN SPACE No. 20, HAWKMAN No. 2, GREEN LANTERN No. 29 by Gil Kane and Murphy Anderson, and SUPERMAN No. 170 by Curt Swan. For Marvel, the sale will include the covers to IRON-MAN SUB-MARINER No. 1 by Gene Colan and Frank Giacoia, and HULK No. 102 by Severin and Giacoia. There is also a **VERY LARGE** and interesting selection of original art-work by JACK KIRBY too numerous to list, as well as interior and PIN-UP pages from SPIDER-MAN by Steve Ditko.

If you are interested in Golden-Age comics remember that we will have **FILE COPIES** from BATMAN, DETECTIVE, and WORLD'S FINEST from the collection of Dick Sprang. We have a large selection of Golden Age comics from the collection of Murphy Anderson, including MARVEL COMICS No. 1, FLASH COMICS No. 1, runs of MORE FUN, PLANET, JUNGLE, and Murphy's personal copies of CAPTAIN AMERICA No's 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and up! ACTION COMICS No. 1 and DETECTIVE COMICS No. 27 are now in the Sotheby's auction with high grades and low prices.

Recent additions to our original art collection include a remarkable CARL BARKS painting, THE GOLDEN FLEECE, estimated at $75,000 to $100,000.


SPIDERMAN A.A. 2
A GALLERY OF SPIDER-MAN'S MOST FAMOUS FOES!
The CRIME-MASTER
BOY, DID THIS VILLAIN COME CLOSE TO WRITING "FINIS" TO OL' WEB-HEAD'S CAREER!
ALTHOUGH THE MASKED CRIME-MASTER, ACTUALLY POSSESSED NO SUPER-POWERS, HOW COULD SPIDEY FIGHT SOMEONE HE COULDN'T FIND... SOMEONE WHOSE IDENTITY HE DIDN'T KNOW?
INTRODUCED IN SPIDER-MAN #26

Steve Ditko, *Original Art for the Crime-Master Pin-Up Page from Amazing Spider-Man Annual No. 2*, 1965, pen and ink on paper, 18 by 13 in. (45.7 by 33 cm.). Auction estimate: $7,000–$9,000

The work of Frank Frazetta has for years defined the high-end of the collectors market, and this year Frazetta originals at Sotheby's include THE GOD MAKERS, with an auction estimate of $55,000 to $65,000, and Frazetta's cover to TALES FROM THE CRYPT, the Ballantine E.C. Horror Paperback, estimated at $40,000 to $50,000. The real **NEWS** is the announcement that on June 18th the original art-work for FAMOUS FUNNIES # 215 will also go up for auction, estimated at $80,000 to $90,000.

Alex Raymond, *Original Art for the Flash Gordon Sunday Page*, September 24, 1939, ink on paper, 20 by 25 in. (50.8 by 63.5 cm.). Auction estimate: $5,000–$8,000

It has taken four auctions, but finally a world class offering of newspaper strip artwork is forthcoming. Harold Foster's Prince Valiant Sundays from 1939 and 1940, three E.C. Segar Sunday pages, a 1916 Krazy Daily and a Kat Sunday, an Alex Raymond Sunday from the ICE-WORLD sequence, all at prices that are very reasonable. We also have a special offering from the artist who defined early comics, Windsor McCay—two Sunday Little Nemo in Slumberland pages, one Sammy, one Rarebit Fiend, and two political cartoons, all strong examples. And this is the tip of the iceberg for strip artwork!

If you've never ordered a Sotheby's **CATALOGUE,** treat yourself. If you've never attended an auction, plan to attend the one that will be most remembered. If you've never bought at **AUCTION,** find out what your missing and just how simple it is to bid. Remember (800) 444-3709 for catalogue orders.

Good Luck !

Jerry Weist
Comic Books and Comic Art

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THE WORLD'S LEADING FINE ART AUCTION HOUSE

Continued from page 52

JOHN TINKESS
Another Dimension Comics
324 10th Street NW
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(403) 283-7078

New Comics

With Summer quickly approaching, sales are starting to heat up on a number of titles. From Marvel, we are seeing increased demand for the Pursuit storyline in the Spider-Man titles, Incredible Hulk, Wolverine, Daredevil, Fantastic Four, Captain America, and the Adventures of Cyclops and Phoenix. Image has managed to follow up the success of Gen 13 with the release of Kindred #1 which sold out almost immediately in all of our stores. Superman and Batman titles all continue to sell extremely well and we have also noted a steady increase for Valor and the Legion titles lately as these books will introduce the upcoming Zero Hour crossover. Of the other publishers, current best-sellers include Sin City, Danger Unlimited, Next Men, Breed, Bone and Cerebus.

Silver Age

Demand remains very strong for high grade Marvels and for DC's in any grade. Mid-grade Marvels sell only moderately well as they are fairly easy to find so most people would rather wait for a better copy. DC's are hard to find in any grade and generally sell as fast as we can get them. Recent sales include; Conan #13 VF $18, #22 VF $16, #23 NM $35, and Zorro (Gold Key) #1 FN $28.

Golden Age

Difficult to find in any grade here, so anything we get usually sells quickly. We recently sold a nice FN+ copy of Detective #128 for $325.

We have had more sales of Silver and Golden Age material this month than I have listed above, but due to our current renovations I'm unable to locate my records. So I will have to catch up with the rest next month. See you then.

TONY STARKS
4100 Forrest Green Drive
Newburgh, IN 47630-9298
(812) 858-5516

Greetings comic lovers! Time once again for a market report from Southern Indiana.

Silver Age

Nothing really new to report here. As stated in previous market reports, books in the $20 or less price range continue to sell very well, with VG or lesser books selling nearly as well as high grade books. A few sales: Strange Tales #101 FR $50, #130 VG $10. Fantastic Four #77 VG $4.50.

'70s Comics

Confusing, that's the word for this market. Collectors have (temporarily) shifted away from many (but not all) of the mainline superhero books in favor of the monster/horror titles and some of the obscure, inexpensive heroes. Titles that had seen large increases in price due to earlier speculation are now very slow, examples of which would be Deathlok in Astonishing Tales and Ghost Rider. Meanwhile, the stuff that is still really cheap is pretty sought after, especially first issues. First issues of books like Black Lightning, Black Magic, Ms. Marvel, and Omega the Unknown sell very well for me at or slightly above guide. Imagine my surprise at seeing these go down in price in the most recent update. Honestly, go down in price to a $1.50? I know that I am not the only dealer experiencing demand for these books, because the mail order dealers I get ads from (James Haak, Ted Vanliew and High Quality first issues at over guide, many with a minimum price of $5.) Anyway, here are a few recent sales: Black Lightning #1 NM $3, Eternals #1 NM $4, many copies of Jonah Hex and Kamandi #1 NM $25, Inhumans #1 NM $4, Marvel Chillers #1, 2 NM $3 each, Ms. Marvel #1 NM $4, Son of Satan #1 VG $5. I also have had many calls for titles like Witching Hour, From Beyond the Unknown, House of Secrets and House of Mystery (early '70s issues)

Marketplace Issues

Here are a couple of marketplace issues I'd like to discuss at this time. First is the aforementioned 70's books. These sell well for me and other mail order dealers, but I suppose, since they went down in price, that they must not be in demand at shows or in comic shops. But guess what - I can hardly give away 90% of the new (last 5 years) comics that are supposedly hot, when they are hot! Wolverine #1 to present, X-Men over #200 and the new series, Spider-Man after #200, including the supposedly much in demand Venom issues. I have to price these at 50% of guide, or less, to sell. I've never commented on this before, because I've been at shows and stores and have (enviously) observed these books sell at guide (or better) prices. I've sort of avoided saying most new comics need to be lower in guide because I figured it was based on my own inability to reach that market. Now most of the comic shop owners and "show" dealers I know do not do mail order. Are they taking into account their limited marketplace when suggesting price corrections?

The second issue concerns the high end of the Silver Age marketplace. I think the prices of GD to FN copies of Amazing Spider-Man and Fantastic Four have gotten out of sync. For the last six months or so, the price of GD to FN have stayed the same on these two books, while NM has jumped by huge amounts. In the last "big" Overstreet (#23), Fantastic Four #1 was worth more than Spider-Man #1 in all three grades, and this remained so until the April update, when Spidey #1 passed FF #1, but only in NM. Remember, the GD and FN prices on both books have been "locked" for more than Spidey #1 in GD, VG, and FN, but less than Spidey #1 in VF and NM. Does this make sense? Of course not! I think this has happened by accident, and needs to be corrected. I will also offer the observation that properly graded FN copies of major keys such as FF #1 or Spidey #1 are major bargains at current prices, often listing at 20 to 30% of NM. These may be the nicest copies most collectors will get to own, as the NM and Mint copies seemed destined to trade hands between a small group of well-heeled investor types. That's enough for now.

Editor's Note: See this month's Letter from the Editor on page 6.

BRUCE ELLSWORTH SPARKS
P. Q. RIBDER
Bruce's Comics
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Santa Fe, NM 87505
(505) 474-0494

So many things can happen in two months! I am astounded by the continued price increases on high-grade Marvel keys. There seems to be no end in sight, which is why I am recommending for people to take a closer look at the DC, Harvey, and Charlton market. Sure, there have been price increases on these comics, but they are a pittance in comparison with the huge increases in Marvel Books.

Marvel Mart

Now, on to Marvelgate. Every dealer I have spoken to in my area is fuming mad over Marvel Mart. I know some dealers who've cut their Marvel orders in half in protest. Marvel has literally thrown down the gauntlet. I think they should reverse course and print an apology to retailers. Talk about biting the hand that feeds you! It's my belief that comic retailers will survive longer without Marvel, than Marvel will survive without comics retailers. I'm sure that in the end we'll see that Marvel cares about the real people who have supported them in this business. 'Nuff said.

Current Books

In the world of current books, what's hottest has got to be the Spawn/Batman book. Image has not only given us more pages than the DC counterpart, but also a good story, great art, and put the whole package together for a buck cheaper on the stands!! Bravo!! The new Supie/Doomsday book is just swell and Sin City and Byrne's DH books continue to sell out fast. So do the ever popular X books... speaking of which, a gold star for the Phoenix-Cyclops mini-series which is a step in a new and fun direction thus far.

At the store we've been enjoying Ultraverse's Freex and Rune... and have a split decision going on Prime. And let us not forget Marvels, which even Bruce himself was spotted enjoying (he rarely has anything nice to say about the post-1969 era). Also great is Hellboy, a cool combo of Mignola and Byrne!

The Dallas Fantasy Fair

It was a gas! I got to meet the entire Xenya crew, John Romita, and Mart Nodell. Mart was amazing. He and his wife were very kind. The whole time I was in their presence I felt like saying, "I'm not worthy." It is astonishing how Mart can still crank out work at a phenomenal pace.

Dealers did quite well selling mostly Golden Age and high grade Silver keys (natch!). I acquired quite a few books, notably: Teenage Dope Slaves FN+, Flying Saucers #1, Moon Girl #6, 7, and 8, More Fun #83 (Allentown Copy), FF #5 VF+, Spider-Man #1 VF-, and Donald Duck and the Atom Bomb. I was one happy camper!

Silver Age Marvel

There's quite a bit of activity due to Kirby's passing and the huge jumps we've seen in the guide. We've sold large amounts of high grade books, predominantly Amazing Spider-Man, Avengers, Fantastic Four, Hulk and X-Men. Recent Sales: Amazing Fantasy #15 VF $10,000, #15 FR/GD $400, Amazing Spider-Man #1 VF- $6,500, #2 FN $800, #4 FN+ $500, #5 VF $600; Avengers #1 VF+ $1,300, #2 NM $450; Fantastic Four #1 FN $3,600, #2 GD $200, #4 VF $1,300, #5 VF+ $1,300; Hulk #1 FN+ $4,000, #6 FN $400; X-Men #1 FN $1,000, #9 NM $150, #10 NM $150.

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New Warriors 7, 14 (Bagley art)
1963 #1, 2.4-6
Punisher 57 (Brown double cover)
Savage Dragon 1-7 (New Series)
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Shadowhawk 4
Shadowhawk II #1, #3
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Spirits of Vengeance 1
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Stormwatch 0, 1, 3-6
Stupid 1 (Image parody by Image)
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DC Silver Age

There isn't as much activity in DC right now, but there will be soon. My advice is to get 'em while they're hot. Recent Sales: Green Lantern #1 GD $240, #2 FN+ $300; Flash #123 VG $200, #124 FN $60; Hawkman #1 GD $80; Showcase #13 GD and #14 VG $600 the pair; World's Finest #156 VF+ $60

Golden Age & Post-Gold

Selling faster than a speeding bullet are high grade Timelys, with Fawcetts and DC high grade books running a close second. Fawcetts are some of the best buys in the market in high grade. Due to their high print runs, these are relatively inexpensive in high grade. With the Silver Age market escalating in price at an insane pace and with seemingly no end in sight, Golden Age is absolutely a great investment. Don't kid yourself, I mean, really, which would you rather have: an Action #1 in VG or a NM Amazing Fantasy #15? Is there really a choice? Recent Sales: All Select #3 FN+ $400, #5 VF $400, Captain America #2 FN+ $3,000, #11 VF- $1,000, #32, 33, and 34 GD $300 for all three; Captain Marvel #15 FN $300, #78 FN $50; Crypt of Terror #17 (1) VF/NM $1,750; Haunt of Fear #6 NM $350, #8 NM $300; Human Torch #5 VF $800, #23 FN $200, #26 FN $200; Marvel Mystery #16 NM $900, #20 NM $1,000; Sub-Mariner #1 FN $1,700.

Till next time, good collectin' to all from Santa Fe!

BILL PONSETI
MATT NELSON
More Fun Comics
8200 Oak Street
New Orleans, LA 70118
(504) 865-1800

New Orleans Comic Con

As I write this report, we are preparing for the first annual New Orleans Comic Con. For the first time in many years, New Orleans is going to have a convention featuring major comic guests and dealers from all over the South. We are very excited about the show, and the fact that it is happening can be directly attributed to the rapid growth of the comic collecting industry in this region.

Once again we enjoyed a month of brisk back-issue sales and acquisitions here in New Orleans. Our mail order sales have been increasing month to month as expected, but our over-the-counter Golden Age and Silver Age sales have been giving our mail order a run for its money for several months.

The annual Overstreet Comic Book Price Guide hit the store last week and it was warmly received by all. Everyone was very impressed with the changes in format and design. As a Golden Age fan, The only thing that troubled me was the increase of Amazing Fantasy #15. If it increased in price 186% over the past year (because of a few ridiculous sales), why would Detective #27 only increase 8% (when it too had several sales for ridiculous money, including two for over $100,000)?

Golden Age

Once again, this area of collecting dominates the request line hands down! Our biggest problem continues to be finding enough comics to satisfy the demand. With Silver Age, one must be more selective when collections are bought, as that market is much more fickle. But in dealing with Golden Age, almost everything we buy has a home waiting for it. Timely titles are still the number one most sought after Golden Age comics nationwide and show no signs of a decrease in the near or distant future. These books can easily command above guide prices in any grade.

DC Golden Age comics, particularly superhero and pre-superhero anthology titles, are in strong demand. Key issues in any grade are the leaders in sales and requests, but finding them in unrestored condition is next to impossible. Apparently the consumer appreciates this dilemma, because books with all degrees of restoration have sold well for us.

The smaller publishers have been big sellers here over the past few months, and I think this was a logical order of progression for a Golden Age collector. I say this because the demand for Timely and DC has somewhat depleted the available product and the collector finds that they have better luck locating other comics of this period that aren't as pricey or as difficult to find, yet are equally as enjoyable as their more prestigious counterparts.

Some Recent GA Sales: Comic Cavalcade #1 VG $1,000, #12 FN/VF $275; Marvel Mystery #4 VG+ $1,100; Sub-Mariner Comics #9 FR $50; Action Comics #18 VG+ $400, #30 VG $225, #108 FN/VF $195, #121 FN/VF $150; Hit Comics #9 VG/FN $200; Planet Comics #51 VF $220; Famous Funnies #212 FR $20; Meet Gorliss Archer #1 GD $35; Blue Bolt Weird Tales #116 VG $40; Star Spangled #43 FN/VF $110; Zip Comics #35 FN/VF $60; Mickey Mouse Magazine Vol. 4 #1 FN+ $150, many others.

Acquisitions: Adventure #40 VF+ (R), #53 FN-, #83 VG, #94 GD/VG; Detective #34 GD, More Fun #80 VG; Hit Comics #'s 1 VG+, 3 GD, 15 GD+, 39 VG/FN, and 41 VG/FN; Jumbo Comics #'s 19 FN, 51 GD/VG, 147 GD/VG, 148 VG-, 161 VG+, and 165 VG; Crack Comics #8 VG and #17 GD; Mickey Mouse Magazine Vol. 4 #7 VG; National Comics #'s 3 GD+, 12 GD, 15 FA, and 16 FA; Suspense Comics #10 FA/GD; Jungle Comics #18 GD/VG; Terrifying Tales #13 VG; Capt. Marvel Jr. #65 VG-; Master Comics #69 FN; Gift Comics #3 VG+; Holiday Comics #1 FA; Green Hornet #27 VG; Superman #35, and a batch of '50's Jimmy Olsens, Strange Adventures, and Supermans.

Silver Age

As reported last month, Silver Age sales are back on the rise. We have been witness to a marked increase in collector interest in this area. However, the bulk of the sales and requests continue to be key issues in mid to low grade. The bulk of the remaining sales here have been high grade, mid-run, Amazing Spider-Man and X-Men. Low grade gap-fillers sell only if priced well below current guide levels. High grade keys, on the other hand, can command multiples of current guide levels. The majority of our Silver Age sales have been Marvel comics but when we get nice DC in, it sells reasonably well too.

Some Recent SA Sales: Journey into Mystery #83 FN/VF $1,000; Strange Tales #110 GD/VG $100; Green Lantern #59 FN+ $90; Iron Man and Sub-Mariner #1 FN $60; Batman #171 FN- $100; Avengers #2 VG $120; Amazing Fantasy #15 FR $675; Amazing Spider-Man #14 GD $100; Iron Man #1 FN $150 and #1 VG $50; X-Men #'s 2 GD $100, 4 VG/FN $90, 5 VG $50, 6 VG $35, and 8 GD $20; Fantastic Four #48 VG $100, GD $60, FR/GD $35; Tales of Suspense #39 FN $800; Brave and the Bold #35 and 36 VG $120 for both, Adventure #111 GD $50, many mid run X-Men; Amazing Spider-Man and Actions: as well as some Detectives.

Acquisitions: Action Comics #252 VG+; Sensation Comics #108 VG; a batch of mid-to-high grade mid-'60's Marvel comics, and a small collection of Dell/Gold Key movie and TV comics.

Some Recent New Comic Sales

Amazing Spider-Man #300 VG $50; Marvels #1 $8; Prophet #4 (Platt Cover) $15; Superman #75 (newsstand) $15; Gambit #1 $5; X-Men #266 $25; 'Breed #1 $5; Green Lantern #48 $5 and #50 $5; Golden Age #2 $7. Until next time, keep the faith!

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Hello, comic fans. Welcome to another market report! I have another article from Comic Factory II (Kim T.), an interesting report by a fellow who has been in the business for many years and still loves his comics. Enjoy.

For those who survived it, 1993 will be remembered as being the year that tried to kill the comic retailer. Product, product, and more product flooded our shelves. Far too little of it was bought up by the consumers, who, it seemed, had finally hit their budget cap and actually started to evaluate each comic purchase, instead of just rote habit buying as they had been for so long. What this revealed about the industry was viciously frank, yet, if the first months of 1994 are any indication, most of the comics producers still haven't gotten the message, or maybe they just don't want to get it.

Marvel - At the head of this list is Marvel, who on top of still spewing out endless "enhanced" comics, also have decided that only they are qualified to hype their comics to the public. Word has it that Marvel blames the drop in their market share on distributors, who, it seems, do not properly promote Marvel comics in their various solicitation magazines.

To Marvel I say, "Wake up and get real!" Characters that have been too long over used and under written have stopped selling. Multi-part, multi-book crossovers intended to suck readers into buying other series that they don't regularly purchase have stopped working. Habit buyers are starting to go cold-turkey and drop long standing titles because the stories are weak or the art is just plain bad.

Money is tight out there and in a world of ever increasing cover prices, people are finally starting to demand some quality for their buck. Case in point is the excellent Marvels series which, despite a hefty cover price, sold very well because of outstanding writing and gorgeous art. The book not only sold, but everyone who bought it couldn't say enough about it and all of it good. The corporate geniuses behind Marvel should take a good, hard look at this book and realize that better hype might get the customer to pick the book up off the shelf, but it isn't enough to get him to put his money on the counter for it anymore.

DC - I don't quite know what to say about DC. On one hand they seem to have figured out that a title with a smaller, but dedicated, audience (such as Shade or The Flash) is worth putting some effort into, but on the other hand they continue to exploit their characters amid grand fanfare and mega-hype. Some characters, particularly Lobo, a one joke character at best, are simply being over used; a bad Marvel habit that DC seems to have picked up. More ominous, however, is that as of late, every

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"Ashcans" usually had black and white covers (often Velox prints) stapled to color interiors from previously printed comics.

One "ashcan" comic was rushed to the copyright office in Washington DC to register the title and logo art. Another was placed in the publisher's files. Often extra "ashcans" were made and given to editors and other employees as souvenirs. Sometimes these rarities surface in today's comics collector marketplace.

Recently signed and numbered limited edition "ashcans" have appeared on the collectors market. Though highly desirable, these modern-day collectibles are not traditional "ashcan" editions.

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other month or so it seems that yet another long standing DC star has his life turned inside out, or in one particularly notable case, ended. Now, admittedly, the Superman and Green Lantern stories were good readers stories and, deservedly or not, sold well. Still, shock value only works for so long before no one really cares anymore. If DC allows themselves to reach that point, then they might as well pack it in and give up.

What I can say for DC is, that while there are always a few bad apples in the barrel, DC titles do sell consistent numbers and, especially these days, that is truly something to be said.

Image and Valiant - The honeymoon with the consumer is definitely over. With the sole exception of Spawn, sales have steadily dropped on all Image titles, despite the fact that an increased number of the series are appearing on the stands with greater frequency. The demand on back issues of Image titles has withered drastically. I can't say it hurts my heart to see Image having to work to earn its place in the comic consumer's budget, instead of jumping in and dominating it as they seemed to think they would.

Drastic does not even begin to describe the drop in interest in Valiant titles, both in the new product and in the once red-hot and hugely over-priced back issues. While some of the early readership endure and continue to collect the new issues of the premiere Valiant titles, newer titles have virtually no interest being shown in them whatsoever. The new Ninjak book sold reasonably well for the first few issues, but now Joe Quesada, the popular artist on those issues, is gone from the book and so, I suspect, are the bulk of the buyers for it.

I suppose it is out of desperation that Valiant is planning a major cross title tie-in this Summer, similar to the successful Unity crossover of a few years back. I very much doubt that lightning will strike twice in the same place.

Other Independents - Only Dark Horse and Malibu have enough titles to really demonstrate any trends. Dark Horse's varied titles continue to sell to those consumers who enjoy reading the varied, and often unique, material this company chooses to present. The new collaboration with Legend seems to be working out well with the three titles so far released off to strong starts. I have noticed sales on the Aliens titles slipping, but sales of the Star Wars books are consistently building, picking up the slack. Sales of the Comics Greatest World line have been notably slow, this possibly a result of the bad taste left in many of the readers' mouths by the largely pointless introductory crossover last year. Once bitten, twice shy.

Malibu's Ultraverse titles, which got off to such a strong start last year, have settled down to consistent, but not spectacular, sales numbers. The problem with this line seems to be that, while the stories are generally quite strong on most of their titles, there is no consistency to the art quality from one issue to the next. I suspect that this frustrates many of the current readers and turns off many potential ones. More consistent, and in some cases better, artwork would improve the sales of these titles.

Back Issues

While the new comic market has been fraught with uncertainty, the back issue market has been extremely consistent. Recent Marvel back issues do not sell, with, of course, the exception of the flavor of the week, "hot book". Recent DC back issues sell somewhat better, especially the pre-Doomsday Superman titles, due largely to people who have begun reading the current issues and seek to pick-up the largely inexpensive back numbers. The much anticipated '70's comic boom has not happened and I don't believe it is going to. Too many of these books are far too common and a lot more of them are just plain bad. That's not to say that there was nothing in the '70s worth having, just that there was a good reason the market imploded back then. The smart money picking up any '70's books is steering clear of anything published after 1975 and picking and choosing the books they buy from the 1970-74 period as well.

The three big back issue sellers are: 1) DC Silver Age: Marvel issues from the same period won't sell in anything less than VF or better, but any DC better than GD/VG will sell if it's well priced and books in FN/VF or better sell at a premium. This is a strong trend and it seems as if it will continue for some time yet.

2) Dell & Gold Key TV Comics: Let's face it. Our hobby exists because of nostalgia, and the same feeling is motivating people to chase down printed memories of their favorite TV programs from long ago. Of course, photo covers sell best.

3) Golden Age: This is a smaller portion of the collecting community to be sure, but it is one that knows what it wants and is willing to pay for it. Especially hot are any Timely books. Oddly, considering the popularity of their Silver Age heirs, the DC titles seem to sell slightly less well than the alternative companies such as Quality, Fox, or Fiction House, however the demand on them is still solid.

Conclusions

While there are always a few people out there who are willing to believe everything they read in a solicitation or catalog, the overall message that shop owners are receiving from their customers is very clear: comic readers and collectors, whether their purchase choice be new issue or back issue, are more and more willing to pay only for quality. If they can not find it, we can no longer expect them to settle for less.

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Aloha from Maui! This will be a short report, as there is little of note to report since last month.

New comic sales are steady, but one thing we've noted is the strong resistance to comics priced above $2.95; too many customers are put off by higher priced books. Rather than a three issue mini-series at $4.95 each, it would seem all would be happier with a six issue series at $2.50. publishers, please take note - there is nothing wrong with concentrating on a timely, entertaining product that builds a long-term audience. Flash and glitz are okay, used sparingly, but quality and a dedication to telling a good story always win out in the long run.

Otherwise, we have noticed a marked increase in sales and requests for all Manga material, and increased back issue movement on Superman titles and all Legion of Superheroes books. Until next time, buy what you read and read what you buy! Feed your imagination!

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Hello and welcome once again to another installment of "My Mom Ate My Comics". Spring has pretty much arrived here in Detroit, and the Summer rush (glut?) of new product is poised for release. One can't help but wonder as to how different this Summer will be from our last. Let's hope all the major boo-boos are behind us, since, after all, we are supposed to learn from our mistakes. Time will tell if that little notion holds water.

Marvel - "Marvels", the painted series that acts as a modernized retelling of the birth of the Marvel Universe, has proven a huge success. Our customers just love these books. Now that the four-issue series has come to an end, you can rest assured there will be a sequel. Beavis & Butthead #'s 1-3 are gone, poof, outtahere. Looks like a case of Ren & Stimpy revisited. Re. Doctor Strange: Thanks to David Quinn, a once-cold title is now starting to generate some heat. The first three installments of the "Strangers Among Us" storyline contain writing of solid quality, resulting in sure sellouts of all these issues for us. The New Warriors/X-Force "Childsplay" storyline is also enjoying success. Word has it these issues are selling out all over town. As for War Machine, it seems our younger customers like the concept of Iron Man Redux, since they're the ones who have made this title a sales success in our store. Oh, the two gripes. Sachs & Violens #2? Way late. And the return of Ghost Rider? Also way late, by a month and a half at least. What's goin' on here? For a company that prides itself on timely shipping, this does not bode well.

DC - The Elseworlds annuals: Thus far, customer response has been great, especially with older (read: college-age) customers. "Superman/-Doomsday: Hunter/Prey" is just the success we expected it to be, 200 copies sold in two days As for Green Lantern #51, everyone seems to like the new GL, both young and old alike. Guy Gardner is way hot, due in part to the highly-anticipated square-off between Gardner and Hal Jordan. And of course, Batman/Spawn (DC version) sold well, no surprise there.

Malibu/Ultraverse/Bravura - Prime is still the hottest of the Ultraverse titles. Rune and Sludge, along with Prime, round out the top three. Aaron Lopestri, the artist for Sludge, does an admirable job rendering this title, and readily acknowledges his debt to Wrightson's Swamp Thing. Definitely worth checking out. As for Bravura, Starlin's 'Breed is now up to its fourth issue. This title has no doubt found an audience for itself, selling consistently and well. Power & Glory, Bravura's second title thus far, also moves, though not at the pace that 'Breed does

Dark Horse/Legend/Comic's Greatest World - The Legend line of Dark Horse books (Hellboy, Next Men, Danger Unlimited, Sin City) is definitely something special, the level of quality undeniable. With a core group consisting of Miller, Byrne and Mignola, how can you go wrong? And may I say that Hellboy is the coolest young devil since the stinker with the diaper and the pitchfork (you know, Harvey's Hot Stuff). Love it! As for Comic's Greatest World, X is the only title worth

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mentioning saleswise. The others (Catalyst, Vortex, Motorhead) have only done so-so.

Image - Gen 13 issues #1 and 2 have to be the two hottest comics yet this year. Number 1 sells for $25, and #2 goes for $10, and there are no dealers around town with any for sale. Kindred #1, with fan favorite Grifter, is another hot mover right now. Recipe for success: take the following four ingredients, Batman, Spawn, Miller and McFarlane, combine and shake vigorously, and you've got a concoction guaranteed to have 'em lined up outside the restaurant, er, comic shop. And about Pitt #4: Four issues in two years? Well, hey, it could be worse. Anyone remember Wetworks?

Valiant - These guys are hurtin'. At the beginning of '93 this company could do no wrong. Now, the only title that sells for them is Ninjak, and no doubt that's soon to change with Quesada's departure from the book. Oh well.

Independents - With Lady Death, it looks as if we're experiencing the Vampirella Syndrome all over again. Wickedly voluptuous babe with supernatural powers emerges boiling hot after two issues. Witness these prices: #1 $25, #2 $8 to $12. Also doing well is Everett Hartsoe's Razor. Watch out Faust, 'cause Razor's comin' up behind ya. Bone sells, here as well as everywhere else. And Madman shows signs of promise as well. Finally there's Xenya, featuring the Brothers Hildebrandt. Selling well, this title should be of interest to anyone who's a fan of their work.

Vertigo - Sandman, Hellblazer and Swamp Thing round out the Top Three. With American Freak, artist Vince Locke is finally coming into his own, proving himself, like Lopestri on Sludge, to be a worthy successor to the Wrightson tradition. And re. Books of Magic #1: Informed readers of college-age made this one a hot seller.

Topps - With the adaptation of Ray Bradbury's The Illustrated Man, as rendered by Guy Davis and P. Craig Russell, Topps is finally doing something that shows signs of promise. We'll just have to see where it goes.

That about tells it this time around. Enjoy the Spring, and let's hope for the best for this industry come Summer.

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Current Stuff

In light of the implications of the Marvel Mart insert (see below), this month, for the first time, I've done what has been proposed to be helpful for all specialty shops, with regard to advance ordering. Well, I found it not only helpful, but in some cases quite revelatory. I'd like to present some of the results.

For background, it need be noted that there has been a decline over time, in point of purchase new issues, and it seems to be perfect sense to only order that which is pre-sold, i.e. subscribers. In the past, I (and many others) would feel comfortable in ordering 25% or 50% more of key issues (X's, Spideys, etc.), with the expectation that point of purchase sales would occur and any leftovers could be back stock with little risk. This no longer seems feasible or realistic; this month I actually took tallies of what my subscribers ordered (i.e. what is presold), and decided that this was all I would order. I found the results enlightening.

Over-all, through all companies, the most ordered books are X-Men (not surprising), and Detective (surprising). Let's assume these books are the baseline, and assign them a value of 100. This means that if a title tallies 60, I've presold 6 of that title for each 10 of Detective or X-Men. From here on, I'll combine all companies, but Marvel, due to its outpouring, retains the greatest market share.

Coming in at about 90 are such titles as Uncanny X-Men, all of the Superman, Spectacular, Amazing and Spider-Man.

At about 80 are Steel, FF, Spider-Man 2099, X-Men Unlimited, Superboy, Hulk, Avengers, Dr. Strange, WildC.A.T.S., Spawn, Daredevil, Green Lantern, Shadow of the Bat, Batman, Excalibur, X-Factor, and X-Force.

At about 60 we have Shadowhawk, Capt. America, Green Arrow, Robin, Zero Hour, Punisher, JLA, JLI, Youngblood, Flash.

At about 40 we have most of the Valiant line, the balance of the Image, all of the Milestone line, Iron Man, New Warriors, Sandman.

Coming in at about 25 are Hellblazer, Morbius, Huntress, Secret Defenders, and ST:NG. Limping badly at about 10 are all of the Ultraverse, Beavis, Savage Sword of Conan, Valor, Anima, Legionnaires, all of the Dark Horse's, and Groo.

Well, this is a rough overview, but I found it very instructive. In particular, two results struck me. After tallying, I was able to reduce my Marvel pre-orders by about 40%, with no loss of sales. My total order for Defiant was one (that's one copy) of Dark Dominion. Yes, I've left out many titles in the above sampling, but it might give you some idea of what is happening here.

Other random current notes include a great deal of interest in and requests for Gen 13 and a complete sell-out of Fleer Ultra X-Men (although I'm sure they are stockpiled somewhere).

Back Issue Stuff

Sales, while not curving upward, have remained fairly steady (which means an increase over last year). No perceived trends here, but more and more war books from Sgt. Fury to Star Spangled War are being requested. It's becoming more and more difficult to replace material from the '60s and '70s. Samplings of sales include DD #158 VF- at $40 (several requests for DD #168, but none in stock); Sandman #1 (really sharp) at $60; FF #48 GD at best $150; Thor #391 $8; X-Men #94 VG $90. Significantly, there was no price resistance to any of these books. I can't extrapolate any future trends, but I would estimate that the back issue market may be stabilizing or even picking up, perhaps because less and less current material is being purchased. However, let me note a caveat here; this does not foretell hot issues in the current market, since my estimate is that stock-piling may well be occurring, certainly with Marvel, and this trend may well effect all publishers. This clearly undermines confidence in current issues, but on the other hand, it may mean that the books which are being purchased are for reading and collecting and not to be stashed away to pay for college. Interestingly in the past few months, less and less has the question "Is this going to be worth something?" been asked. (My general response to this is that if I knew, I'd invest in the stock market). These are significant issues for long term trends.

A Marvel Mart Perspective

Let me take a few moments to try to examine the short and long term ramifications of the changes which are merely underlined by the Marvel Mart inserts.

Short Term

This seems not only obvious, but has already begun to swing into play. Dealers are alarmed and frightened about this insert, which they think may erode their already diminishing customer base. Questions which arise about the insert include a key area of how much Marvel is really stockpiling for their own direct sales. For example, when dealers are told that Marvels #1 and 2 are sold out, this causes an increase in the secondary market (what we call recent back issues). When it turns out that they are only sold out as far as specialty shops, and that they are readily available to collectors directly from Marvel, this erodes the confidence which is fundamental to the secondary market.

As it is currently constructed, this "confidence" becomes a house of cards since there is no way of knowing what and how many of any given issue Marvel (or any other company) may be stockpiling. The short term result is for your local specialty shop to cut Marvel (and other) orders, in many cases only ordering what is pre-sold (see above) since the point-of-purchase market has diminished due to alternate availability, and the recent back issue market at any given moment can be filled by Marvel (and ???).

I can't imagine that it's out of the realm of probability that other companies do not have a backlog (or soon will) of recent popular back issues that are (will be) warehoused in the expectation of their own direct sales. Thus, the secondary market in back issues is undermined, with the resultant loss of confidence on the part of both collectors and dealers. I'm really not taking a position with this, but it seems clear to me that this provides some empirical reality to my previous comments to not purchase "hot" books at exorbitant prices, since generally what rises dramatically, falls dramatically. Be very careful (that means don't) in paying over cover price for any "hot" book, since scarcity may indeed be structurally artificial, even though it may seem real to you and to your local specialty shop.

Another point here. The Mart offers items which were never made available to your local shop. While in the short term Marvel notes it will make the material available, this is a short term solution (if even that) and must raise the issue of Marvel (and others) bringing out new titles, special issues, etc., which will only be available through the company with no solicitations to the specialty shops. This has already happened on a limited scale, as with various UNICEF issues, or the Charleston Chew items (no, I never got mine either) and with some current promo items. There is no reason to assume that mainstream material must be offered to shops.

Long Term

This, to me, is the more serious issue. As I've noted above, many shops have been angered and frightened by the Mart inserts, but I'm convinced the sentiments are misdirected. In many cases, the responses are "Look what Marvel is doing to us," and "Let's get Marvel." Nonsense, Marvel is in business. Marvel is taking care of business. I may disagree with the way they are doing it, simply because I believe that the direct market is mature enough to deal with reality once it is presented as

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reality. My concern here is the collapse of the direct market as we know it today. Extrapolating current data, shortly (how shortly?), the direct market will simply not be needed as a source of new issues. I've just noted that Heroic, for the month of June, has omitted the specialty shops from their distribution. In the future there will be an abundance of venues for the distribution of new issues, including the opening of Marvel (and DC, etc.) stores and wide scale chain store distribution. This makes excellent business sense. Distribution systems as currently constructed will either collapse or undergo truly radical transformation. (Read that as - the publishers will basically control distribution). In fact, it would seem to me, barring legalities about which I have no information, it seems to me that if Marvel (not to scapegoat, but since they have the largest market share), were to grant exclusive distribution to any major distributor with the understanding that they also serve to supply alternate venues, all the other major and minor distributors would be out of business inside of one month. Or if Marvel decided to form their own distribution, which according to quarterly reports, would include food stores, all the major or minor distributors would be in very serious problems. Any of this makes excellent business sense.

So, what happened to your local specialty shop? Those of us who have depended on current and recent back issue business (and this is a large bulk of newer stores) to stay open, simply will not. That's as simple as I can make it. Some stores may collapse their comics sections and continue the current expansion into games, video, figures, etc. But the new issue market will be almost completely subsumed. "Comic" stores which do survive, or may arise, will need to specialize in back issues (my, are we back in the '60s and '70s).

Now there is another side to this whole projected shift, and it might help to look at that. An alternative reality is that there is simply insufficient interest in comic books with the general public to allow for the type of expansion and penetration that I'm outlining. The increased availability and penetration simply might not increase point of purchase to the degree to make it profitable. Cost might override profit. There may simply not be a sufficient audience for our product. This is certainly a possibility (although I personally believe the potential audience has not even been tapped yet). In this case, chain stores would reject our product due to lack of profit. However, don't eliminate the Marvel, DC, Image, or Valiant stores which may have arisen, or the currently formulating comic chain shops, which then could have exclusive distribution (when I say changes, I mean changes). Thus, the wide scale penetration might fail, but it would take a year or two to accurately assess this. Meanwhile, specialty shops, and distribution arms would be place in extreme jeopardy, and some (many?) will collapse. Point of purchase will diminish even further in specialty shops lowering orders for distributors. The very attempt at change will cause ripple-effects (as it always does), which can easily alter the system we currently function with (which has been in place for over 20 years, and was set-up in a different time, a different world). Thus, while it seems I might be outlining a possible upside, the downside of that upside (what?) still results in disorganization and chaos.

And finally from the collectors side, let me note that we need to prepare for a drastic shift in the back issue market, as a result of what I'm outlining. As specialty shops recede, or shift product, this will leave basically two markets for purchase and sale of back issues; conventions and mail order. While both of these are viable alternatives (as they certainly are today), new stores may arise (out of the ashes?) which specialize in back issues (seems like this is where this all started, doesn't it?). Thus, there will be a period where the back issue market will be destabilized, controlled by forces other than the convenience of the specialty shop you are familiar with. Liquidity of collections will be extremely limited, and buying and selling under the control of a much more limited, more controlled focus. Well, it might seem I'm painting a worst-case scenario, and well, I might be... but perhaps I'm not... just perhaps...

TV

Babylon 5 has really great effects, but everyone is so grumpy on the show. Say hello, and they snarl, and flare their nostrils, grrrrrr. On the other hand, Lois and Clark is starting to develop a charm of its own. You need to eliminate Superman (Superboy) in the context of the story, except as *deux ex machina* for the most part, and the stories work well and characters start to be engaging. It reminds me of the first time I saw Superman I. I hated it, not the Superman I know... once I got over that and saw it a second and third time, it really was a wonderful movie. And please, even while you mull over everything I've written above, please remember we're all in this for one reason... to enjoy...

BRUCE EDWARDS
Quasar Comics & Collectibles
P O Box 2997
Louisville, KY 40201-2997
(502) 897-3966

Recent Comics

We have seen and heard of more and more recent issues being sold for next to nothing. No company is immune. At a recent sparsely attended show in Atlanta there were plenty of $1, three for $1 and six for $1 boxes with "good" Valiant, Image, Marvel and Malibu titles. The market for new comics has reached the saturation point and we are currently going through the shake out. Of course there are exceptions, but such items typically enjoy only a fleeting time of high demand followed by a slow (or fast) sinking back into obscurity. A good example of this is the excellent "Marvels" series published by Marvel comics, an excellent comic worth having but currently in the throes of heavy speculation.

Earlier Material

Fortunately, there remains a strong and growing collector base for most older material. While some Silver Age superhero Marvel and DC comics may arguably be priced too high, massive quantities from these publishers and others remain over looked, waiting for the astute collector who recognizes quality and a relatively cheap price. Requests continue to come in for all 12¢ covers and earlier issues of Lois Lane, Superboy, Superman and Jimmy Olsen comics. Most DC science fiction comics, as well as romance, crime, horror and non-Disney funny animal comics, are enjoying increased demand.

New Acquisitions

We are in the full between auctions as the final packages are shipped out from our last mail bid auction and we prepare for the next one. We've managed to round up a few neat items for the next auction, including a nice run of early Mystery in Space (16 issues between GD and FN from #17 to #50); Fantastic Four #15 nice FN; a run of Strange Adventures from #90 to #102 in VG to FN+; Strange Tales #107 FN; an assortment of BLB's including Dick Tracy, Our Gang, Roy Rogers, Smilin' Jack, etc.); early Overstreet guides including #4, 5 and 7; a very scarce pre-Overstreet comic price guide from 1965! (The Argosy Comic Book Price Guide!); quite a few early fanzines including several issues of "Rocket's Blast Comic Collector", "Alter Ego" #8, #10; "Fantasy Illustrated" #5 (1966); "Squa Tront" #7, 8; as well as our usual assortment of neat 1940's and up stuff! That's all this time around, happy collecting!

JERRY RINGI
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This month's report from Newport News, VA has shown signs of an improved market. This is a very welcome sign for retailers.

Marvel - The "House of Ideas" still shows signs of aggressiveness as they shipped the final part of the Marvels mini-series. Sell outs of Beavis and Butthead continue, even though parents are taking a close look at it and have some reservations about its content. Interest in Spider-Man and all the X-titles continues to increase every month, with the plans that Marvel has for him for the upcoming months, it should prove to be an even better seller. Daredevil has kept most of the readers that jumped on with the last mini-series. Captain America and the Fantastic Four titles are selling steadily for us.

DC - Batman/Spawn was a sell out for the highly anticipated team-up. This venture for DC and Image was a great move for both companies. Batman readers are dropping out of the current storyline. We hear statements that they are dragging this story out much too long. They seem to want the new Batman gone and replaced by Bruce Wayne. Green Lantern has been selling out as more and more readers are trying to find copies of this storyline. Ray #1 has moved very slowly, as did The Books of Magic. Superman titles have started to loose some readers, but wait, Superman Doomsday/Hunter's Prey is out and is a success. Most stores in our area seem to have sold out of the first issue in a couple of days. We purchased a few extra copies and still had some for a weekend comic book show. Wow, the Elseworld Annuals have got to be the sleeper of the month. Catwoman, Man of Steel and Detective Comics were all great issues with good art and a dynamite story. We are recommending these to our customers and they have all been pleased.

Image - Better on time shipping of some titles seems to translate into better sales. Gen 13 and New Men are two new titles that have sold very well for us. Spawn/Batman from Image was great and has sold very well also for us. The last page of the book alone is worth the price — "Bury This".

Valiant - Interest is picking up for the upcoming Chaos crossover issues. Will this crossover equal or surpass the Unity crossover? It will be very interesting to see if this will result in a return of more readers to the Valiant Universe.

Others - Harris: Vengeance of Vampirella #1 was a complete sell out and requests have continued to pour in for this book.

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Ultraverse: Moving slower than they did a few months ago as people seem to be dropping out of the Universe.

Topps: Still looking for another Jurassic Park or Dracula series, but not finding one as yet. The new book from Topps, Zorro, is slowly picking up readers. My suggestion to Topps is to sign up some of the books that Innovation used to publish. It would bring them new readers and will fill a current void in the industry due to the expiration of Innovation.

New Cards

Fleer X-Men: These cards sell, sell, sell and are hot, hot, hot! Fleer Amazing Spider-Man are also selling well for us and have some great special cards. SkyBox Batman is a surprise but. We thought that sales would be slower, but we were wrong. What really helped SkyBox is that promo of the Batman hologram that they sent us. When we showed our customers, they just were speechless. It's really great when a company goes out of its way to help sell their product. Valiant Era II is another nice surprise for us, as sales for us are slow but steady. Interest in DC Master Pieces from SkyBox is growing, thanks in part to the quality of the Batman cards. Fleer's Flair Marvel Universe cards will be the most expensive non-sport card ever produced. They will also probably be the nicest ones ever issued by a company. Our only concern is if the price of $4 or more per pack and $90 to $100 a box is too much for the non-sport card market that is used to paying $1 to $2.50 per pack. I guess we're about to find out.

Well, that's it from Jerry and George in Virginia. We hope that you will enjoy the Spring and the great releases from the publishers.

TODD McDEVITT
MATT BRADY
New Dimension Comics
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Evans City, PA 16033
(412) 776-0433

Greetings! After an all too short Spring Break to Disney World, we're back at selling books. As we check out the new Overstreet Annual and humbly reassess the value of our own collections (stuff), it's time to get back to report writing. A couple of things to mention just out of the starting gate: First, it looks as if Summer is shaping up to be pretty big, with crossovers, a bunch of movie-tie-ins, and the long awaited return of Bruce Wayne (finally!): secondly, we think we're seeing the return of truly "hot" (I hate to use that term) books. As we look at it, nearly all of the speculeeches have gone, and the shortages of some books are due to readers (remember them?) going after the books. Ah, it's a brave, new market we may be standing on the threshold of. With that said, on with the market news...

Silver and Golden Age

As stated previously, we do most of our business with these books at the big shows, as they're sluggish to move on our home turf. In order to get them moving, we (like other retailers) are offering some great deals on some nice Silver and slightly post-Silver stuff. The books we are watching closely are: Kirby's New Gods and related stuff from the early-mid '70s; key JLA's from the mid '70s; Strange Tales; Silver Surfer; Fantastic Four; and of course, Showcase. We feel that these are going to be the next big boom in the back issue market. A lot of gems are out there in those back issue boxes, folks. Don't believe me? Just check the price guide in this issue. Nearly all the "hot" books of the past five to seven years are declining in value, while these books are getting momentum to soar. Get on the plane now, while you can still afford these issues!

Modern Age

Aaaaahhh... our bread and butter. DC: Interest and readers are returning to Batman. We did lose a bunch of Batfans due to the length of Knightquest, but we seem to be getting some back in anticipation of Knightsend. DC could make a lot of the Batfans really happy with this storyline. Let's hope that they avoid the lengthy mistake of the Quest. Accessory Batbooks still do really well here, with Catwoman edging out Robin for the number one spot. Rumors of a Bat/Cat special project are getting a few new readers hooked. Batman/Spawn was a sell-out for us, while Spawn/Batman sits in piles. McFarlane may have been mistaken by wanting to put his books out second saleswise, as readers jumped at the first Batman/Spawn thing they saw. More on Bats & Spawn later.

While DC may have done a favor to fans with the "Elseworlds Summer," readers are being a little more choosy about what annuals to buy if it isn't part of a Summer-long storyline. For example, try to sell a Catwoman annual that doesn't have Catwoman (Selina Kyle) in it. Some readers don't see the need to buy essentially a fancied-up "What if?" story.

Superbooks still sell solidly, but why did Supergirl only get a mini-series? Sexism in comics? Maybe, but look at the comic book audience. Superman/Doomsday is a steady seller and we expect a sell-out, but as one of our managers said, "There were no big lines this time." The rest of their superhero line sells consistently month to month and we are seeing a bit of anticipation from older readers about "Zero Hour" and DC's Zero month. We look for a bit more of an increase in sales of the titles most directly associated with Zero Hour, Legion of Superheroes, Legionnaires, L.E.G.I.O.N., and a couple of other books. New Titans are in a major slump, with customers complaining about confusing plotlines and bad art. Green Lantern picked up a few readers with the Twilight, let's see if the new GL can hold them. Looney Tunes, while it was a good idea, continues to trickle out of our stores; we use it as bait to attract younger readers. Solid books from DC are Flash (Waid's writing is great!), Green Lantern, Lobo, and the Justice Leagues. Vertigo continues to do well to its core audience, with Sandman and Hellblazer leading the pack.

Marvel: Oh how the mighty have fallen! We haven't had anything as drastic as people canceling subscriptions to all Marvel books, but the Marvel line is suffering. The X-books are the bright spot in Marvel sales, the last hiding place of the "Marvel zombies" that used to number in the legions. If we can get them, the X-book holograms fly out of the stores. We hear loads of praise for Uncanny X-Men and Wolverine, but most people appear to be buying X-Factor, Force, and Calibur out of loyalty, or the fear of missing a hint as to where the next subplot will be coming from. The X-Men cartoon brought loads of new readers and collectors into our stores. Lets just hope that the Marvel Action Hour does the same for some of their drooping titles.

The Pursuit storyline in Spider-Man had a couple of sell-outs for us, but we've had a bunch of subscribers cut off the Spider-books. We've seen a surprising amount of interest in the latest Capfall storyline (hey, imitation is the greatest form of flattery after all), and sales of Daredevil have remained very strong after Fall From Grace and a suit made out of Schick razor blades. The Fantastic Four storyline has generated interest within the readers of FF, but nobody new is coming in.

Overall, we get a feeling that Marvel has too many watered-down books out there. Anticipate a trimming of the Marvel family of titles soon. Also, thankfully, we don't think the Marvel Mart was all that well received by customers (it certainly wasn't by retailers). If you don't understand what it did, the Marvel Mart turned Marvel Comics into a competitor of your local comic shop, not a supplier of books. Scary prospect. 'Nuff said.

Image: Spawn, WildC.A.T.S., and Savage Dragon. Anything else? Consistent books sell. End of lesson. Spawn/Batman was received on four levels as far as we can tell. If you bought it for the collectability, you'll probably get burned. Sorry. Spawn fans liked it, it wasn't too far of a departure from a regular Spawn fight, oh, I mean issue. Miller and Batman fans seem to have been disappointed. Bats was slightly out of character and Miller... well, let's just say he's done better. Anticipation is growing for the #25's coming out, mostly in the form of, "Why are they doing this?". With bringing Larry Marder on board at Image, we expect to see Image grow and be a real comics force to be reckoned with.

Dark Horse: The properties sell very well, with Star Wars leading the pack. Expect to see this grow as DH starts to reprint Marvel's Star Wars movie adaptations with new covers. Also, this is going to take off when filming starts on the three new Star Wars movies (yup, they're being filmed consecutively). Madman sells fairly well, as new readers aren't exactly sure what to make of it, but it's some of Mike Allred's best yet.

Legend books are among the best received new books out there today. Readers feel that these creators are at the top of their form, doing something they really love. Sin City sells very solidly and we over-order just to show to new customers. We rarely loose a sale on it. We sold bunches of Hellboy (What a fun book! Mignola must be having a great time!), and Byrne's "re-creations" are some of the better stories he's put out for a while. Also, he has a great letter column.

Others: Bone consistently sells out when we can get the issues in. Vampirella is another strong seller. The entire Bravura line is selling very, very well. Charlemagne looks like it could be a sleeper hit (along with the special collector's packs). Valiant is hurting, but a shot of capital by Acclaim may help them out distribution-wise. Expect Mortal Combat comics from them soon.

Hot and on the Horizon: Power Rangers, Knightsend, and Worlds Collide could surprise a bunch of readers, as well as Violator, Drama #1, Punisher/Archie, Punisher/Batman, Iron Man 2020.

On my soapbox

Again, just because everyone is buying it doesn't mean it's necessarily good. The majority has been wrong before, and will be again. Collect what you like. Ignore the trends! Be adventurous, be an individual! Till next time .

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We now enter the time of year when the Earth turns from the grays and browns of Winter to the greens of Summer. This certainly makes the driving from Peoria to Indianapolis (and all points in-between) a lot easier to do. And despite ice storms, bitter cold, and the recent flooding, the people will come out for what's important - comics, that is!

Marvel - The big title from last month's report, Beavis and Butthead, seems to have slowed down in requests, thank goodness! Instead, people seem to have moved back to buying older Uncanny X-Men from the Chris Claremont era (especially those penciled by John Byrne, Rick Leonardi, and Jim Lee). Even more interest is being generated by Wolverine, X-Men, and X-Factor these days.

While people in the fan press sometimes complain about the current direction of Fantastic Four, our customers have recently shown more interest in older issues of that title. Marvel Comics Presents has also shown some growth in sales as of late. On the other hand, the Midnight Sons titles, especially Ghost Rider, have shown disappointing dips in sales (with the exception of Doctor Strange whose sales are holding steady).

DC - The Doomsday and Funeral For a Friend Super-books have grown, sales-wise, with the anticipation of the rematch between Superman and Doomsday. Batman Family sales have picked up as of late, and they haven't been for AzBat, but for the original model. Meanwhile, back issue sales on Green Lantern haven't moved yet for us, except for the speculators who continue to load up on the "Emerald Twilight" trilogy in the hopes of this taking off eventually. Current sales on Flash and Wonder Woman are steady, and more of our people are anticipating Zero Hour.

Others - Turok, Dinosaur Hunter is still the top Valiant title for us, with Bloodshot and Ninjak close behind. Evil Ernie and Lady Death sell well, probably the strongest sales amongst the newer publishing companies. Firearm now sells the best amongst the Malibu Ultraverse titles, with "Breed and Power and Glory doing well from the Bravura line. Topps' Zorro does well for us. Spawn's recent story arc by Grant Morrison and Greg Capullo certainly didn't lose us any subscribers. In fact, the two recent crossovers with Batman lead us to believe that local fans are ready for cross-company team-ups again. Good thing, isn't it, with the Punisher crossovers coming up with Batman and Archie, right?

So after some weather-related doldrums, our market looks to gear up once again. It's going to be interesting to see if we wind up walking into another Summer glut, like last year. And if we do, will we order any smarter than before? Or are we looking for something to stock our cheapie boxes (and tie up money that could be used to buy products that our customers would enjoy) within six months?

We buy smart, we buy lean, we stay in business and serve our people for years to come. It's that simple, right? That's all for this month. Until next time around, take care and be good!

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Thanks to all who have called, I really appreciate the kind words and the want lists. (To the gentleman who wanted the Marvel Family books, you left me the wrong phone number. Please call back, OK?)

TV Comics

Any TV show on Nick at Nite that has a comic book is becoming very hot. Not that some of these are underpriced—it's just that people from outside the hobby want a collector's item from a show they can watch almost every night. Mr. Ed, The Partridge Family, F-Troop, The Lucy Show, and Get Smart are high on the list of non-comic book fans. I just got back from a mall show. It was like feeding piranha, when it came to these books. Acquisitions: I just bought an interesting collection consisting of practically every Disney book between 1965 and 1969... 70% being fine or better. Also included are most Looney Tune's books and Tom & Jerry. You don't see runs like these very often. Sales: Gomer Pyle #2 VG $20; Superman #199 GD $15; Fantastic Four #66 FN $25; Danny Thomas Show #1 GD $20; Avengers #16 VG $25; Doom Patrol #98 GD $5; Batman #500 $1 (no kidding).

That's it for now. Get out to a convention and start collecting a new title. Go for a good read, not flashy covers. Enjoy the warmer weather and as always, enjoy your books.

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This has been a very busy month. First, we moved to larger quarters to better serve the needs of our clientele. In moving, it seems there is always an element of chaos and rest is not part of the equation. Next, we had the privilege of giving a presentation on comics to Students of the Middle School here in Johnston. Thanks to Valiant for helping to make this presentation interesting and helping us to introduce a new group to comics reading. It was great to be able to talk to a group of young people who wanted to learn so much about comics. Finally, we hosted the Valiant Conference Call with Tony Bedard and Bernard Chang. This event was a unique chance for our customers to question the creators first hand. The lucky Valiant Readers who got to attend had a great time. They also got some tidbits on many of Valiant's titles past and future.

You can tell that the Spring cleaning has started. We get several calls every day from those who are trying to sell a collection. Most of the collections contain no key issues no matter the age of the books, others seem to have been through a World War. Then there are the issues that are currently in the 25¢ sale. Many can't understand why the books that someone told them would be worth a fortune are not.

Bongo: The sales on this line have been consistent and like Innovation, the appeal of these books reaches out past the normal boundaries of comic readers. Young and old both seem to be coming in to pick up copies.

Dark Horse: The Aliens and Predator titles continue to be the strength of this line, both as new and back issues. The interest in Sin City is slowly declining. While the John Byrne titles continue along at a steady pace.

DC: The Batman/Spawn: War Devil one shot has not seemed to catch the attention of the Image fans as well as the Spawn/Batman one shot has caught the attention of the Batman fans. Could this be because the DC fan is interested in more than just flashy artwork? We are finding that the DC annuals are selling better than annuals normally do. Although, they do not seem to be tapping the same market as Elseworlds stories normally do. Could this be that there are so many being shipped so close together, and that it will take time to even out? The interest in both the Superman and Batman lines seems to have finally leveled off, all the bandwagon jumpers have left. Interest in the Hunter/Prey mini-series seems to be confined to the core of Superman readers. The new Vertigo Books of Magic series went over very well. We feel that this is in anticipation that this series will be of the same high caliber as the first. The interest in Sandman back-issues continues to be strong.

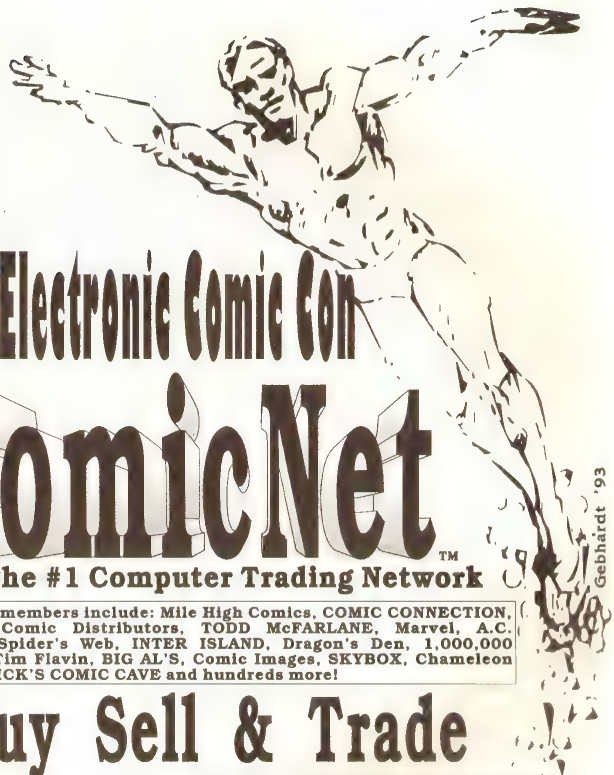
Defiant: Charlemagne is the only title of this line that seems to be finding a niche. Defiant may finally be living up the quality that we were all expecting at the beginning. However, War Dancer turned off the few who picked it up with its excessive violence. Good Guys is dead on arrival, no one cares about another group of angst ridden teens.

Image: Stability and predictability. Sales on the Spawn/Batman one shot were very predictable. It made Spawn fans happy along with Batman and Frank Miller fans. Interest in Spawn crops up in the most unexpected places, more on this in the future. Mr. Liefeld's return to Youngblood is as hotly anticipated as a root canal, no one seems to care. However, Stephen Platt's upcoming tenure on Prophet is highly anticipated. We expect that this will go the way of other hot Image books. Interest in Kindred has been predictable. Gen 13 has found a small readership outside of the usual Image crowd. Shipping on a much more reliable schedule has helped to stabilize the market. However, the story telling has to improve. Little boys grow up and want more than pin up shots, cool poses, and blood and gore.

Innovation: Disappointment is high. Word has been slow to get around since many devotees were not "comic book people". Back issues are still in demand. Hopefully, this segment of the market will not get ignored for long.

Malibu: All the Bravura titles are going strong and pre-reserves on upcoming titles are high. These books are not for kids, thankfully few kids are drawn to them, but they definitely hit the mark with the adults. The Star Trek fans are not as happy with Deep Space Nine as they are with the Star Trek books published by DC. The difference in style and the higher cost are definitely factors. Star Trek fans are not all that open to change it seems, although they may get used to it as Malibu has been given the license for Star Trek: Voyagers. The Ultraverse has settled into a pattern. Everyone loves Mantra, some love Prime. Sludge and Night Man are gaining a following, Firearm and Hardcase are intriguing, but the team books are yuck!

Marvel: There is nothing of note happening with Marvel. No one loves it, no one hates it, everyone just keeps getting what they have always gotten



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and wishing for the good old days! Back issues generate little to no interest unless it is X-Men. The Spider-Man issues with the animation ads have gone over well. Marvel has found another gimmick that works in the short term to sell books.

Valiant: All the Valiant card issues were in high demand. Valiant readers, being the completists that they are, picked up multiple copies to get their chromium cards. Quesada's departure from Ninjak has not affected interest in this title here. Valiant readers care deeply for the story quality and Moretti is still writing. Rai & the Future Force #22 was in very high demand. Interest in the Chaos Effect storyline, X-O Manowar's new armor, and the upcoming Visitor title are slowly starting to drive back issue sales. Look for Solar #6 & #7 to be in demand, but speculation on who the visitor might be keeps rumors and back issues flying.

GREG WHITE
Comic Books & Collectibles
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Welcome to sunny and warm Central Florida. As always, our report includes mail order, convention, and retail store sales.

New Product

Books from Marvel continue to lead the pack. Uncanny X-Men and X-Men sell well. All Spider-Man titles are winners. Nova has been a pleasant surprise. Marvels was simply the best series this company has produced in years. It is sad that the Marvel Company continues to stick it to the direct comic shops (Marvel Mart and Wal-Mart exclusives come to mind) when we are still responsible for 80% of their comic book sales. I cannot understand that type of corporate mentality! DC books remain steady. Superman/Doomsday sold well, as do other Superman related titles (exception being Steel). Batman titles are also solid. We were surprised to see how many copies of The Ray sold. Catwoman remains strong. Image books are selling better simply because they are beginning to ship within a more reasonable time frame. Spawn has always been strong. Gen 13 is a winner - my guess is they will make this series a monthly. Valiant remains steady with new book sales - back issues are dead. Dark Horse continues to establish itself as perhaps the most consistent of all independent producers of comic books - not many frills, but always a dependable product. Defiant is not going to make it. Blowing up kids and puppy dogs (War Dancer) does little for my clientele.

Recent Books (1970-1993)

Marvels from the early to mid-1970s continue to be in demand. It is only a matter of time before DC plays catch-up. Most other companies from the '70s and '80s are slow. We have difficulty selling back issues from most of the recent independent comic books. I no longer order a surplus of new books to ensure a future back issue selection. Time will tell how many of the glut produced comics from the late '80s and '90s find an audience years down the road. Sales: [illegible] #11 $9; X-Men #129 $15, Magneto #0 $5, [illegible] UXN Superman #75 $20

Silver Age Books (1955-1969)

[illegible] purchased a large group of lower grade [illegible] 1958-1962 that will help fill out our boxes. Also, lower grade copies of JIM #83 and Astonish #27 came in this past month. Sales were good on a variety of items: Strange Tales Annual #2 VG $95; Amazing Spider-Man #15 FR/GD $35, Acton #255 GD $9; Avengers #13 VF $75; Amazing Spider-Man #11 VF $230; Hulk #3 GD $125; Flash #123 FR $50; Strange Tales #101 VF $400; Showcase #34 VG/FN $195.

Golden Age Books (1935-1954)

No important acquisitions this past month. We were fortunate to be able to sell the entire run of Classic Comics #1-110 to one individual this past week. Other sales include: Archie #27 VG $15, Police #8 GD $125; Capt. Marvel #13 VG $150.

Toys & Artwork

New additions include Lost In Space and Land of the Giants Aurora models. Disneyland related collectibles and pre-1960 gum cards including a full set of the 1951 Burry Howdy Doody cards. Sales: Toy Biz Iceman $25, Snow White animation drawing $800; Ben Kenobi doll loose $150.

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Hey, hey! It's Book Trader Bill saying, "TGIS (Thank Goodness it's Springtime!)"

Golden/Silver/Bronze Age

Nothing new at all to report in this area. Wish there was, but...

Current Age

Well, the Winter doldrums are finally ending. Business has been a little bit more brisk, now that people feel it is safe to go outside again. Of course, now they are busy doing yard work so they still don't want to come to the mall and shop. A fella just can't win for losing!

DC Comics: Last month I predicted that DC had another big hit on their hands with Superman/-Doomsday. Hunter/Prey, I am happy to report that I was right - at least here, anyway. The title flew out of the store at supersped. And although media attention and hype wasn't like it was when Superman #75 came out, it was still intense enough to bring non-comics readers into the store looking for a copy. Now if Marvel could only learn how DC does it!

Another definite hot pick from DC is their Elseworlds Annuals - particularly the Batman and Superman related annuals. These are hot, as in "Get out the asbestos gloves!" In fact one customer said to me, "Now this is what annuals are supposed to be! Something special!" Amen, brother.

I anticipate that Batman/Punisher: Lake of Fire will do fairly well. I think it would have done much better, however, if they had chosen to use Bruce Wayne as Batman instead of Jean Paul Valley.

Dark Horse Comics: A surprise hit in this area has been the Manga comic, Bubblegum Crisis: Grand Mal. Normally, Manga art does not do well here. However, this title has done well with a small, loyal following that grows by one or two customers each issue. I predict that Star Wars: Droids is going to be a series worth watching. And, as reported before, "X" continues to be, far and away, the best selling Comic's Greatest World title we have. Most of the other CGW titles are falling to the side, but "X" continues to grow and do well. Ghost would also do well, guys.

Harris Comics: My hat is off to Harris for two titles. First, Harsh Realms. What a great title. Very few people buy it, which is highly unfortunate, but it is still a great title. And then there is Vengeance of Vampirella. Again, another nice looking title (in more ways than one) and it does sell well. Very well, in fact. Shame on me for not ordering more.

Image Comics: I have spent a great deal of time bashing image from time to time in this space, so let me now compliment them. They are getting better at getting their titles out on time. (Jeez, that hurt!) Seriously, I have noticed that Rob Liefeld's "Extreme Prejudice" storyline has done his entire line of titles some good. There are a number of people out there who are following the entire storyline.

Marvel Comics: I have nothing to say about Marvel this month that I haven't already said before, ad nauseam, ad infinitum. In fact, paradoxically, I want to say something about having nothing to say. I think it is noteworthy that a retailer who counts upon Marvel for about a fourth of his income has not found anything exciting to say (either good or bad) about the largest comics company in the world. My customers haven't spoke in exciting whispers or shouts about any Marvel product except Marvels in a long time. Neither has my staff. Neither have I. What a shame!

Overstreet: From the Shameless Plug Department: I have just received the Twenty-Fourth Edition of the Overstreet Comic Price Guide. Good job, guys. Some of the other publishers (who shall politely be left nameless) produce glitzier, flashier magazines. But Overstreet still does the best job of being a price guide - either in book or magazine format - of anyone out there!

Topps: I want to mention two titles this month. The first is Zorro. Nice and unusual, different stories. I notice however, that they are working on making a group of "superheroes" similar to Zorro. Stick to the main story guys. In the long run, it will be worth it.

The second item I wanted to mention is Mars Attacks. I received a call from Dwight Jon Zimmerman, a North Dakotan (lets hear it for Devils Lake, ND!) who is now the Executive Editor for Topps, Inc. He tells me that in Mars Attacks #1, Minot AFB will play a small but pivotal role in the development of this story. Allow me to state that any comic that mentions Minot, ND (or, at least Minot AFB) absolutely must have some redeeming value! What is more, Dwight was kind enough to send me an advance B&W copy and it was a good read. Not bad, Dwight. So, I will now stick my neck out and state that this comic may or may not do well elsewhere in the country, but out here, at least, the first issue should do pretty good. Now, if you want the rest of the series to do well out here, Dwight, just keep mentioning Minot at least once in each issue. (No? Oh well. It was worth a try, anyways.)

Valiant Comics: I am already beginning to hear a lot of comments and excitement concerning "The Chaos Effect" crossover coming out this Summer. Even people who are not normally Valiant readers are mentioning it and signing up for it. Valiant gets an "A" for Advance effort this month.

Cards

Two things about cards this month. First, SkyBox has done an excellent job with their Batman: Saga of the Dark Knight foil packs. They are moving out of here quite nicely.

The second comment concerns Fleer's upcoming "The Marvel Universe". I can't believe that a company

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158	7 x 10 1/2	Current Size Comics	$25.50	4	$106.00	7	$161.00	11	$139.00/M	33	$112.00/M	55
159	7 3/8 x 10 1/2	Standard Size Comics	26.00	4	107.00	7	165.00	11	142.00/M	33	114.00/M	55
161	7 5/8 x 10 1/2	Silver/Golden Age Size Comics	26.50	4	112.00	7	170.00	11	147.00/M	35	118.00/M	55
162	8 x 10 1/2	Super Golden Age Size Comics	27.00	1	114.00	7	174.00	12	151.00/M	39	120.00/M	60
163	8 7/8 x 11 3/4	Magazines, Letters	30.00	4	130.00	7	198.00	13	172.00/M	39	137.00/M	65

Note. *In order to obtain the higher quantity discount, mix and match in increments of 100 only*

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CAT #	SIZE IN INCHES Plus 3/4" tab	TO FIT	PRICE PER 50	wt lbs	PRICE PER 100	wt lbs	PRICE PER 500	wt lbs	PRICE PER 1,000	wt lbs
57	7 x 10 1/2	Current Size Comics	$ 25.00	2	$ 43.00	4	$ 185.00	18	$320.00	40
58	7 1/4 x 10 1/2	Standard Size Comics	34.00	2	59.00	4	255.00	18	440.00	40
61	7 3/4 x 10 1/2	Silver/Golden Age Size Comics	36.50	2	63.00	4	275.00	19	462.00	42
62	8 1/4 x 10 1/2	Super Golden Age Size Comics	37.50	2	65.00	4	285.00	20	484.00	42
63	9 x 11 1/2	Standard Magazines, Letters	42.50	3	74.00	6	320.00	22	550.00	45

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704	7 x 10 3/4	Current Size Comics	$ 36.00	3	$ 67.00	5	$ 300.00	20	$ 510.00	30
714	7 1/4 x 10 3/4	Standard Size Comics	38.00	3	69.00	5	310.00	20	530.00	30
734	7 3/4 x 10 3/4	Silver/Golden Age Size Comics	41.00	3	74.00	5	330.00	20	570.00	32
814	8 1/4 x 11 1/8	Super Golden Age Size Comics	41.50	3	75.00	5	340.00	20	580.00	34
878	8 5/8 x 11 5/8	Standard Magazines	47.50	3	83.00	5	375.00	23	650.00	38

Note *In order to obtain the higher quantity discount, mix and match in increments of 50 only*

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6-10	8.75	10.00	10.50	11.50	16.75	29.25
11-15	10.00	11.50	12.25	14.25	22.00	37.75
16-20	11.50	13.50	14.50	17.75	25.50	48.75
21-25	14.00	15.25	17.75	19.25	28.50	65.50
26-30	15.25	17.00	19.75	22.00	29.00	75.00
31-35	17.50	19.75	22.00	25.75	30.00	84.50
36-40	18.50	20.50	23.25	26.25	33.00	94.50
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Note

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owned by the largest comics company in the world (does this sound familiar?) is actually trying to fleece the consumer for a pack of cards that is going to cost him or her about $4 or 45¢ a card! Who are they kidding!?! The truly sad thing about all this is that there are just enough Marvel-philes out there to actually make this work which is probably the primary strategy behind what Marvel/Fleer is doing here. What a shame.

Well, that ends my analysis and diatribe for this month (Alright! I heard that!) So, until next month…

Hey, hey! It's Book Trader Bill hoping all of you have a wonderful and prosperous Summer.

JOHN WAYNE DAVIS
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Santa Monica, CA 90404
(310) 829-9233

Golden Age

An early run of Daredevil Comics #5-17 GD/VG (picked up for cash and trade) sold three days later for $535. Other sales were Wings #4 GD $35, #24 and #27 both GD/VG $49 the set; Shadow Comics V1 #7 FN (retouched) $150; Our Army at War #1 VG/FN $188.75, #3 GD $41, #8, 10 VG $76 for set; Superman #61 FN/VF (retouched) $298; Detective Picture Stories #4 (Eisner Art?) GD $63; Millie The Model #2 VG/FN $57.

Silver Age

Sales include Spider-Man #3 VG $210, #33-38 FN/VF $554 the set, #42 VF $53, #51 FN $46; FF #6 GD/VG $127, #13 VG $110, #15 FN $92, #16 FN $106, #22 VG/FN $33, #27 VF $100, #45 FN/VF $20, #69 VF $24, #79 VG $5, #82 FN $9; Spider-Man Annual #2 VG/FN $66, #6 (1st Franklin Richards) VF/NM $40.

Bronze Age

Some of the best comics to come during this age were Jack (King) Kirby's Fourth World Comics. Sales include Kamandi #1 NM $25 and Forever People #3 VF/NM $10. Acquisitions: New Gods #1-5, 6-10 all FN/VF, Kamandi #1 NM, #9-40 all FN/VF; Mister Miracle #1 FN, #2 VF, #3 FN, #6, 7 VG/FN, #9-18 FN/VF; Forever People #1 VF, #3 VF/NM; Jimmy Olsen #135 NM, #137 VF.

Current Comics

One of the most talked about stories among everyone is the Fall of the Metropolis storyline starting out this month in all the Superman titles. There's a Supergirl four issue mini-series that just came out, and don't forget Lois Lane, she's rumored to finally get married to Superman in Superman #100. There's the possible rumor that Dick Grayson might be the new Batman. Then there's Marvels #1-4 by Marvel Comics. They are already selling for as much as $12 for #1 and $10 for #2. Till next time!

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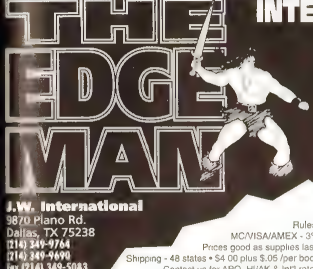

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INTRODUCTION TO COMIC PRICING

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

About Pricing

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of Overstreet Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit. Most will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

Pricing Lower Grades

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

Pricing Indicators

- ✣ An increase in price since last issue.
- ▫ A decrease in price since last issue.
- H A high demand issue.

Grading Comics

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

Polybagged Comics

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

Restored Comics

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them.

Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

Grading Definitions

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

The grades and their numerical equivalents follow.

The Eight Nomenclature Grades And Their Numeric Range*

MINT (MT) (ONE 100-98)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE 14-5)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

POOR (PR) (ONE 4-1)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability.

** The Numeric Ranges from Poor to Mint are further explained in The Overstreet Comic Book Grading Guide.*

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256-Origin Green Arrow 57.10 170.00 400.00
257-259 13.00 39.00 90.00
260-1st Silver Age origin of Aquaman (5/59) 60.00 180.00 425.00 H
261-266, 268, 270: 266-(11/59)-Aquagirl tryout (origin/1st app.); not same as later character 9.30 28.00 65.60
267-2nd Legion Of Superheroes 82.90 250.00 580.00
269-Intro Aqualad 19.00 58.00 135.00
271-Origin Luthor retold 21.00 62.00 145.00
272-274, 276-280: 276-3rd Metallo 6.90 21.00 48.00
275-Origin Superman/Batman team retold 17.00 51.00 120.00 H
281, 284, 287-289: 288-Bizarro cover 6.90 21.00 48.00
282-5th Legion app. 15.00 45.00 105.00
283-Intro Phantom Zone 14.00 43.00 100.00
285-1st Bizarro World story in Adv. 11.00 34.00 80.00
286-1st Bizarro Mxyzptlk 10.00 30.00 70.00 H
290-8th Legion app., last 10¢ issue 14.00 43.00 100.00
291, 292, 295-298: 295-Buzmo-c 4.70 14.00 33.00
293-12th Legion app. 9.00 27.00 63.00
294-1st Bizarro M. Monroe, Pres. Kennedy 9.30 28.00 65.00
299-1st Gold Kryptonite (8/62) 5.70 17.00 40.00
300-Legion series begins (9/62) 40.00 120.00 275.00
301-Origin Bouncing Boy 12.00 35.00 82.00
302-305 7.90 24.00 55.00
306-310 5.70 17.00 40.00
311-320 4.30 13.00 30.00
321-Intro Time Trapper 3.40 10.00 24.00
322-338: 327-Intro Lone Wolf in Legion 3.10 9.40 22.00
339-341 2.90 7.10 17.00
341-Trip-tcate Girl becomes Duo Damsel 2.10 5.20 12.50
342-345, 347, 350, 351 1.60 4.00 9.50
346, 348, 349 1.80 4.40 10.50
352, 354-360 1.30 3.30 8.00
353-Death of Ferro Lad in Legion 2.00 6.00 13.75
361-364, 366, 368-370 1.30 2.60 6.50
365, 367, 371, 372 1.50 3.00 7.50
373, 374, 376-380, 380-Last Legion in Adv. 1.30 2.60 6.50
375-Intro Quantum Queen 1.40 3.00 7.00
381-Supergirl begins (1st full length story, 6/69) 0.50 1.00 2.50
382-389, 391-400 0.50 0.90 2.25
390, 403-(80 pg. giants G-81 & G-81) 1.40 3.00 7.00
401, 402, 404-410 408,410-(52 pgs.) 0.50 0.90 2.25
403-Giant G-81, Legion-r 1.10 2.20 5.50
411, 413, 418, 419, 411-415,417-420-(52 pgs.) 0.20 0.40 1.10
412-(Origin & 1st Animal Man)Str. Adv. 0.90 1.70 4.25
414-r/2nd Animal Man/Str. Adv. 0.60 1.20 3.00
415, 430-Animal Man reprints 0.30 0.60 1.50
416-Giant DC-12, E.A.-r 0.30 0.60 1.50
417-Vigilante; Frazetta Shining Knight-r 0.30 0.50 1.25
421-424 0.20 0.40 1.00
425-New look begins 0.30 0.60 1.60
426-427, 431-458: 435-Mike Grell's 1st-a 0.20 0.40 1.00
428-1st app. Black Orchid (6-7/73) 1.40 3.00 7.00 H
429-430-Black Orchid app. 0.70 1.40 3.50 H
459, 460-New Gods/Darkseid story concludes from New Gods #19 (#459 is dated 9-10/78) w/o missing a month 0.70 1.30 3.25
461, 462 Death of Earth II Batman 0.90 1.80 4.50
463-466 0.20 0.40 1.00
467-Starman by Bellio, Plastic Man begin 0.30 0.60 1.50
468-490 Last comic-size iss. 0.20 0.40 1.00
491-499, 491-100 pg. digests begin 0.20 0.50 1.20
500-All Legion reprints 0.30 0.60 1.60
501-503 Golden Age reprints 0.20 0.50 1.20

ADVENTURES INTO THE UNKNOWN
No. 51, Jan 1954-No. 174, Aug. 1967
American Comics Group
51(3-D effect-c/story)-Only white-c 19.00 56.00 130.00 H
52-58 (3-D effect-c/stories)-Black-c 16.00 49.00 115.00 H
59-3-D effect story only 11.00 32.00 75.00 H
60-Woodeesque-a by Landau 8.40 19.00 45.00 H
61-Last pre-code issue (1-2/55) 5.70 17.00 40.00 H
62-70 4.00 12.00 28.00
71-90 2.90 9.00 20.00
91, 96(#95 on inside), 107, 116-All contain Williamson-a 4.00 12.00 28.00
92-95, 97-99, 101-106, 108-115, 117-127 2.60 7.70 18.00
100 3.10 9.40 22.00
128-Williamson/Krenkel/Torres-r; last 10¢ 2.60 7.70 18.00
129-150 2.10 6.40 15.00
151-152, 153-Magc Agent app. 1.90 5.60 13.00
154-Newness begins (origin), ends #170 2.40 7.00 16.50
155-157, 169-174: 157-Magc Agent app. 1.60 5.40 12.50
168-Ditto-a(p) 2.50 7.50 17.50 H

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications
32-40, 32-1st code approved issue 7.90 24.00 55.00
41-50 6.40 19.00 45.00
51-70 4.30 13.00 30.00
71-83, 95-105: 95-1st monster issue (11/65) 2.10 6.40 15.00
84-Aquaman cameo 2.40 7.30 17.00
106-109-Monster-c/s by N. Adams-c/a 4.00 12.00 28.00

ADVENTURES OF CYCLOPS AND PHOENIX, THE
May, 1994-No. 4, 1994 (2.95, color, mini-series)
Marvel Comics
1, 2-Characters from X-Men 0.60 1.20 3.00

ADVENTURES OF JERRY LEWIS, THE (Advs. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov. 1957-No. 124, May-June, 1971
National Periodical Publications
41-60 4.00 12.00 28.00
61-80: 68, 74-Photo-c 3.10 9.00 22.00
81-91: 83-96, 98-100: 89-Bob Hope app 1.90 5.60 13.00
92-Superman cameo 2.40 7.30 17.00
97-Batman/Robin x-over; Joker-c/story 3.60 11.00 25.00
101, 103, 104-Neal Adams-c/a 3.00 8.60 20.00
102-Beatles app., N. Adams-c/a 3.40 10.00 24.00
105-Superman x-over 2.00 6.00 14.00
106-111,113-116 1.00 2.50 6.00
112-Flash x-over 2.00 6.00 14.00
117-Wonder Woman x-over 1.30 3.30 8.00
118-124 1.00 2.00 5.00

ADVENTURES OF MIGHTY MOUSE (Formerly Mighty Mouse)
No 166- Mar, 1979-No. 172, Jan, 1980

Gold Key			
166-172	1.00	2.50	6.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jun, 1987-Present
DC Comics

424	0.40	0.80	2.00
425-449, 449-Invasion	0.40	0.70	1.75
450-462, 462-Superman/Flash race	0.30	0.60	1.50
464-c,sto-c/app. pre-dates Lobo #1	0.80	1.60	4.00
465-479, 481-491, 491-Last $1.00-c	0.20	0.40	1.00
480-(1 75, 52 pgs.)	0.40	0.70	1.75
492-495	0.30	0.50	1.25
496-Doomsday cameo	1.00	2.50	6.00
496, 497-2nd printings	0.30	0.50	1.25
497-Doomsday battle issue	1.00	2.50	6.00
498, 499-Funeral for a Friend; Supergirl app.	0.60	1.20	3.00
498-2nd & 3rd printings	0.30	0.50	1.25
500-(2 95 68 pgs.)-Collector's Ed. w/card	0.60	1.20	3.00
500-(2 50, 68 pgs.)-Reg. Ed. w/different-c	0.50	1.00	2.50
500-Platinum Edition	14.00	43.00	100.00
501-(1 95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00
501-(1 50)-Regular Ed. w/mini-poster, diff -c	0.30	0.60	1.50
502-512: 502-Supergirl-c/story 508-Challengers of the Unknown app.			
510-Bizarro-c/s	0.30	0.60	1.50
505-(2 50)-Helo-graphx foil-c ed	0.50	1.00	2.50
Annual 1 ('87)-Starlin-c & scripts	0.30	0.60	1.40
Annual 2 ('90)-Lobo app.	0.40	0.80	2.00
Annual 3 ('91, 2.00)-Armageddon 2001	0.40	0.80	2.00
Annual 4 ('92 2.50)-Guy Gardner/Lobo c/story	0.50	1.00	2.50
Annual 5 ('93 2.50)-Bloodlines Earthplague	0.50	1.00	2.50

ADVENTURES OF THE FLY (The Fly #1-6; Fly Man #32-39)
Aug, 1959-No. 30, Oct, 1964; No. 31, May, 1965
Archie Publications, Radio Comics

1-Shield app., origin The Fly; S&K c/a	50.00	150.00	350.00	H
2-Williamson, S&K	29.00	86.00	200.00	H
3-Origin retold	21.00	64.00	150.00	H
4-S&K-c; Powell-a, Shield x-over	12.00	36.00	85.00	
5-10: 7-1st S.A. app. Black Hood. 8-1st S.A. app. Shield (also in #9)				
	8.00	24.00	55.00	
11-13, 15-20: 20-Origin Flygirl retold	5.00	14.00	32.00	
14-Intro & origin Flygirl	6.40	19.00	45.00	
21-30: 30-1st S.A. app. Comet	3.10	9.40	22.00	
31-Black Hood, Shield, Comet app.	3.60	11.00	25.00	

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No. 15, Nov, 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	16.00	49.00	115.00
2, 3: 3-Last 10¢ issue	8.30	25.00	58.00
4-6: Catgirl app.	5.70	17.00	40.00
7-10	4.00	12.00	28.00
11-15: 13 14-Catgirl, Black Hood app.	3.10	9.40	22.00

AGENT THREE-ZERO
Sept, 1993-Present (3.95, color, 52 pgs.)
Caliber/Kitchen Sink, Inc
1-Poly-bagged w/card & mini-poster 0.80 1.60 4.00

AGE OF THE REPTILES
Nov, 1993-No. 4, 1994 (2.50, color, limited series)
Dark Horse Comics

1-4	0.50	1.00	2.50

AKIRA
Sept, 1988-No. 37, 1993 (3.50, color, deluxe)
Epic Comics

1	2.10	6.40	15.00
1, 2-2nd printings	0.70	1.40	3.50
2	1.50	3.80	9.00
3-5	1.30	3.10	7.50
6-15	0.90	2.30	5.50
16-33: 17-Begin 3.95-c	0.70	1.40	3.50
34, 35 (4.95-c)	1.00	2.00	5.00

ALBEDO
Apr, 1983-No. 14, Spring, 1989 (B&W)

Thoughts And Images			
0-Yellow cover, 59 copies	6.40	19.00	45.00
0-White cover, 450 copies	5.00	15.00	35.00
0-Blue, 1st printing, 500 copies	2.20	5.40	13.00
0-Blue, 2nd printing, 1000 copies	1.30	3.30	8.00
0-3rd print	0.40	0.80	2.00
0-4th print	0.20	0.50	1.20
1-Dark red, 1st app. Usagi Yojimbo	1.60	3.90	9.75
1-Bright red	1.60	3.90	9.75
2	1.00	2.50	6.00
3-14	0.40	0.80	2.00

ALIEN LEGION: BINARY DEEP
1993 (3.50, color, one-shot, 52 pgs.)
Epic Comics (Marvel)
nn-With board-in fooling card 0.70 1.40 3.50

ALIENS, THE (Captain Johner and))/Also see Magnus Robot Fighter)
Sept-Dec, 1967, No. 2, May, 1982
Gold Key

1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning	2.10	6.40	15.00
2-Reprints from Magnus #1 by Manning	0.80	1.60	4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
Dark Horse Comics

1-1st appearance Aliens in comics	5.00	15.00	35.00
1-Second printing	1.50	3.80	9.00
1-Third - Sixth printings	0.40	0.80	2.00
2	3.60	11.00	25.00
2-Second printing	0.80	1.60	4.00
2-Third printing	0.40	0.80	2.00
3	1.70	5.10	12.00
4	1.30	3.30	8.00
5, 6	1.00	2.50	6.00
3-6: 2nd printings	0.40	0.80	2.00
ALIENS MINI COMIC 1 (2/89, 4x6")-Included in Aliens Portfolio	1.70	4.00	10.00

Aliens Platinum Edition (See Dark Horse Presents.)

ALIENS
V2 #1, Aug, 1989-No. 4, 1990 (2 25, color, mini-series)
Dark Horse Comics

V2 #1	1.70	5.00	12.00
V2 #1-2nd printing ('90, 2.25)	0.50	0.90	2.25
2-4	1.00	2.50	6.00

ALIENS: COLONIAL MARINES
Jan,1993-No 12, 1993 (2.50, color, limited series)
Dark Horse Comics

1-9	0.50	1.00	2.50

ALIENS: EARTH WAR
June, 1990-No 4, Oct, 1990 (2.50, color, limited series)
Dark Horse Comics

1-Sam Kieth-a(p) in all	1.70	4.00	10.00
1-2nd print	0.50	1.00	2.50
2	1.30	3.30	8.00
3, 4	1.10	2.70	6.50

ALIENS: GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4: Suydam painted-c	0.50	1.00	2.50

ALIENS: HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4: Kelley Jones-c/a in all	0.50	1.00	2.50

ALIENS: LABYRINTH
Sept, 1993-No 4 (2.50, color, mini-series)
Dark Horse Comics

1-4: 1-Painted-c	0.50	1.00	2.50

ALIENS: MUSIC OF THE SPEARS
Jan, 1994-No. 4, 1994 (2.50, color, limited series)
Dark Horse Comics

1-3	0.50	1.00	2.50

ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1992-No. 12, 1994 (2.50, color, limited series)
Dark Horse Comics

1-5: Bolton painted-c; Guice-p	0.50	1.00	2.50
1-Embossed foil platinum ed. no price/no ads	4.30	13.00	30.00

ALIENS: ROGUE
Apr, 1993-No. 4, July, 1993 (2.50, color, mini-series)
Dark Horse Comics

1-4	0.50	1.00	2.50

ALIENS: SACRIFICE
May, 1993 (4.95, color, one-shot 52 pgs)
Dark Horse Comics
nn-Peter Milligan scripts, painted-c/a 1.00 2.00 5.00

ALIENS: SALVATION
Nov, 1993 (4.95, color, one-shot)
Dark Horse Comics
nn-D. Gibbons script 1.00 2.00 5.00

ALIENS VS. PREDATOR (See Dark Horse Presents #36)
June, 1990-No. 4, Dec, 1990 (2.50. mini-series. color)
Dark Horse Comics

1	1.70	5.00	12.00
1-2nd printing	0.50	1.00	2.50
0 (July, 1999, 1.95) r/DHP 34-36	2.10	6.40	15.00
2, 3	1.50	3.80	9.00
4-Dorman : painted-c	1.00	2.00	5.00

ALIEN 3
June, 1992-No 3, Aug, 1992 (2.50, color mini series)
Dark Horse Comics

1-3-Suydam painted-c	0.50	1.00	2.50

ALIEN WORLDS
Dec, 1982-No. 9, Jan, 1985
Pacific Comics/Eclipse

1	0.30	0.60	1 50
2-9: 2, 4-Dave Stevens-c/a	0.20	0.40	1 00
3-D No. 1-Art Adams 1st pub. art	0.60	1.20	3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept, 1952-No. 117, Sept-Oct, 1966
National Periodical Publications

127 (1952)	60.00	193.00	450.00	H
128 (1952)	45.00	135.00	315.00	H
2 (12-1/52-53) - 5	37.00	111.00	260.00	H
6-10	22.00	66.00	155.00	H
11-16: Last pre-code issue	20.00	60.00	140.00	H
19-28	14.00	43.00	100.00	H
29, 30, 32-Wood-a	16.00	47.00	110.00	H
31, 33-40	11.00	34.00	80.00	H
41-50	9.30	28.00	65.00	H
51-66	7.10	21.00	50.00	H
67-1st app. Gunner & Sarge	12.00	36.00	85.00	H
68-70	7.00	20.00	47.00	H
71-80	4.30	13.00	30.00	H
81, 83-88 88-Last 10¢ issue	3.10	9.00	22.00	H
82-Johnny Cloud begins	5.40	16.00	38.00	H
89-102	3.00	8.60	20.00	H
101-117 Johnny Cloud app 111 115 & 117	2.10	6.40	15.00	H

All-American Men of War #31
© DC

Amazing Spider-Man #21
© MEG

ALL-STAR SQUADRON
Sept, 1981-No. 67, Mar, 1987
DC Comics

1-46, 48-67	0.20	0.40	1.00
47-McFarlane-a (1st full story)	0.60	1.20	3.00
Annual 1-3 (11/82-9/84)	0.20	0.40	1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept, 1970-No. 11, Apr-May, 1972
National Periodical Publications

1	1.70	4.00	10.00
2-El Diablo by Morrow begins	0.70	1.40	3.50
3-8: 3-Origin El Diablo	0.70	1.40	3.50
6-Fourth-r (9 pgs.)	1.00	2.00	5.00
10-1st app. Jonah Hex (2-3/72)	8.60	26.00	60.00
11-2nd app. Jonah Hex	3.60	11.00	25.00

ALPHA FLIGHT (See X-Men #120, 121)
Aug, 1983-No. 130, Mar, 1994 (#52 on are direct sale)
Marvel Comics Group

1-(52 pgs.)-Byrne-a begins; Wolverine cameo	0.50	1.00	2.50
2-12: 12-Double size	0.40	0.70	1.75
13-Wolverine app.	1.00	2.50	6.00
14-16: 16-Wolverine cameo	0.30	0.50	1.25
17-X-Men x-over; Wolverine cameo	0.60	1.20	3.00
18-28: Last Byrne issues	0.30	0.50	1.25
29-32, 33-49	0.20	0.40	1.00
33, 34-Wolverine app. 34-Origin retold	0.70	1.70	4.00
50-Double size	0.30	0.50	1.25
51-Jim Lee's 1st work at Marvel	1.00	2.00	5.00
52, 53: Wolverine; 53-Lee/Portacio-a	0.60	1.20	3.00
54, 63, 64-No Jim Lee art	0.20	0.40	1.00
55-62: Jim Lee art(p)	0.50	1.00	2.50
65-74, 76-86: 74-Wolverine, Spider-Man	0.30	0.50	1.25
75-(1.95, 52 pgs.)	0.30	0.60	1.50
87-90: Wolverine app.; Jim Lee-c	0.70	1.40	3.50
91-99, 101-105, 107-119,121-129	0.30	0.60	1.50
100-(2.00, 52 pgs.)-Avengers app.	0.40	0.70	1.75
106-Northstar revelation issue	0.60	1.10	2.75
106-2nd printing	0.30	0.50	1.25
120-(2.25)-Polybagged w/poster	0.40	0.70	1.75
130-(2.25, 52 pgs.)	0.50	0.90	2.25
Annual 1 (9/86, 1.25)	0.30	0.50	1.25
Annual 2-(12/87, 1.25)	0.20	0.40	1.00
Special V2#1 (6/92, 2.50)-Wolverine-c/s	0.50	1.00	2.50

AMAZING ADULT FANTASY (Amazing Advs. No. 1-6; Amazing Fantasy No. 15)
No. 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)

7-Ditko-c/a in all	32.00	96.00	385.00
8-Last 10¢ issue	26.00	80.00	315.00
9-13	23.00	70.00	275.00
14-Prof. X prototype	25.00	75.00	300.00

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, Nov, 1961
Marvel Comics Group (AMI)

1-Origin Dr. Droom (1st Marvel Super-Hero) Ditko & Kirby art in all; Kirby monster-c 1-6	75.00	225.00	675.00	H
2	31.00	92.00	275.00	
3-6: 6-Last Dr. Droom	25.00	75.00	225.00	

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AMAZING ADVENTURES
Aug, 1970-No. 39, Nov, 1976
Marvel Comics Group
1-Inhumans (by Kirby in 1-4, ends #10) & Black Widow (ends #8) double feature begins

	2.10	6.40	15.00	
2-4	1.00	2.00	5.00	
5-8: N. Adams-a	1.20	3.00	7.00	
9, 10: 9, 10-Magneto app.	1.00	2.00	5.00	
11-New Beast begins (1st app.), ends #17	1.70	4.00	10.00	H
12-17: 13-Brotherhood of Evil Mutants app.	1.20	3.00	7.00	H
18-1st app. Killraven, N. Adams-a	1.70	5.00	12.00	H
19-39	0.70	1.40	3.50	H

AMAZING ADVENTURES
Dec, 1979-No. 14, Jan, 1981
Marvel Comics Group
V2#1-Reprints X-Men 1, 38 0.80 1.60 4.00
2-14: Early X-Men reprints 0.60 1.20 3.00

AMAZING CHAN & THE CHAN CLAN, THE (TV)
May, 1973-No. 4, Feb, 1974 (Hanna-Barbera)
Gold Key

1-Warren Tufts-a in all	1.70	4.00	10.00
2-4	1.00	2.50	6.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15, Aug, 1962 (Sept, 1962 in indicia)
Marvel Comics Group (AMI)
15-Origin & 1st app. Spider-Man by Ditko (11 pgs.); 1st app. Aunt May & Uncle Ben; Kirby/Ditko-a (5 pgs.) 1330.00 4000.00 20000.00 H

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
March, 1963-Present
Marvel Comics Group

1-Origin retold; Ditko-c/s #1-38	900.00	2700.00	13500.00	H
1 (Golden Records Reprint)	11.00	32.00	75.00	H
(with Golden Records (1966)	21.00	64.00	150.00	H
2-1st app. The Vulture	205.00	615.00	2050.00	H
3-1st app. Doc Octopus	131.00	392.00	1175.00	H
4-Origin & 1st app. The Sandman	117.00	350.00	1050.00	H
5-Dr. Doom app.	106.00	318.00	850.00	H
6-1st app. Lizard	94.00	281.00	750.00	H
7, 8, 10: 8-Early FF backup story	71.00	214.00	500.00	H
9-Origin & 1st app. Electro	79.00	236.00	550.00	H
11, 12	39.00	118.00	275.00	H
13-1st app. Mysterio	54.00	161.00	375.00	H
14-1st app. the Green Goblin (Norman Osborn); Hulk x-over	100.00	300.00	1000.00	H
15-1st app. Kraven The Hunter; 1st mention of Mary Jane Watson (not shown)	47.00	141.00	330.00	H
16-1st Daredevil x-over (yellow costume)	34.00	101.00	235.00	H
17-2nd app. Green Goblin (c/s)	57.00	171.00	400.00	H
18-1st app. Ned Leeds (later Hobgoblin)	36.00	107.00	250.00	H
19-Sandman app.	29.00	86.00	200.00	H
20-1st app. & origin The Scorpion	34.00	103.00	240.00	H
21-2nd app. The Beetle (see Str. Tales#123)	23.00	69.00	160.00	H
22-1st app. Princess Python	21.00	62.00	145.00	H
23-3rd app. Green Goblin (c/story)	35.00	105.00	245.00	H
24	19.00	58.00	135.00	H
25-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane)	24.00	71.00	165.00	H
26-4th app. Green Goblin; 1st Crime Master	26.00	79.00	185.00	H
27-5th app. Green Goblin	24.00	73.00	170.00	H
28-Origin/1st app. Molten Man	32.00	96.00	225.00	H
29, 30	17.00	51.00	120.00	H
31-38: 31-Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy, & Prof. Warren. 38-Last Ditko issue; 2nd app. Mary Jane Watson (cameo, face not shown, 7/66)	14.00	43.00	100.00	H
39-Green Goblin-c/s; id revealed	18.00	54.00	125.00	H
40-Origin Green Goblin (1st time told)	29.00	86.00	200.00	H
41-1st app. Rhino	13.00	40.00	90.00	H
42-3rd app. Mary Jane Watson (cameo, last 2 panels) (1st time her face is shown) (11/66)	12.00	36.00	85.00	H
43-49	8.00	24.00	55.00	H
50-Intro Kingpin (7/67)	35.00	105.00	245.00	
51-2nd app. of Kingpin	14.00	41.00	95.00	
52-60: 58-Intro Capt. George Stacy	6.00	19.00	45.00	
61-74: 74-Last 12¢ issue	5.40	16.00	38.00	
75-89, 91-93, 95, 99: 84, 85-Kingpin-c/s	4.30	13.00	30.00	
90-Death of Capt. Stacy	5.00	16.00	37.00	

94-Origin retold 7.10 21.00 50.00
96-99: Drug books not approved by CCA; Green Goblin storyline.
97, 99-Green Goblin-c 9.00 28.00 65.00
100-Anniversary issue (9/71) 10.00 58.00 135.00
101-Intro/1st app. Morbius; last 15¢ issue 21.00 64.00 150.00
101-2nd printing (9/92, silver ink) 0.40 0.80 2.00
102-Origin Morbius (25¢, 52 pgs.) 14.00 43.00 100.00
103-118: 109-Dr. Strange-c/s (6/72) 2.60 8.00 18.00
119, 120-Spider-Man vs. Hulk 4.30 13.00 30.00
121-Green Goblin kills Gwen Stacy 11.00 32.00 75.00
122-Death of Green Goblin 14.00 43.00 100.00
123-128: 124-1st app. Man-Wolf (9/73), origin #125 2.60 7.70 18.00
129-1st app. The Punisher (2/74) 39.00 118.00 275.00
130-133, 138-160: 131-Last 20¢ issue 1.70 5.00 12.00
134-Punisher cameo app. (7/74) 3.10 9.40 22.00
135-2nd full Punisher app. (8/74) 9.00 28.00 65.00
136-Re-intro Green Goblin (Harry Osborn) 4.30 13.00 30.00
137-Green Goblin c/s (Harry Osborn) 2.10 6.40 15.00
161-Punisher cameo; Nightcrawler app. 1.70 5.00 12.00
162-Punisher, Nightcrawler app. 3.10 9.40 22.00
163-173, 181-190: 181-Origin retold 1.30 3.30 8.00
174, 175-Punisher app. 2.60 7.70 18.00
176-180: Green Goblin app. 2.00 6.00 14.00
191-193, 195-199, 203-208, 210-219 1.20 3.00 7.00
194-1st app. Black Cat 2.00 6.00 14.00
200-Giant origin issue (1/80) 3.60 11.00 25.00
201, 202-Punisher app. 3.10 9.40 22.00
209-Origin & 1st app. Calypso (10/80) 1.50 3.80 9.00
220-223: 225-Foolkiller v/story (2/82) 1.20 3.00 7.00
224-1st app. Hobgoblin (Ned Leeds) (3/83) (w/Tattooz card intact) 10.00 30.00 70.00
226-Without Tattooz 3.60 11.00 25.00
229-1st Hobgoblin/Spidey battle (2nd app.) 5.40 16.00 38.00
240,243, 246-248: 241-Origin Vulture 1.20 3.00 7.00
244-Hobgoblin cameo (2nd app.) 1.40 4.00 10.00
245-Lotty Donovan w/Hobgoblin powers battles Spider-Man (10/83); Hobgoblin cameo (4th app.) 2.10 6.40 15.00
249-251-Hobgoblin/Spidey battle storyline 1.90 5.60 13.00
252-1st app. black costume for Spidey (5/84) 3.90 11.60 27.00
253-1st app. The Rose 1.30 3.30 8.00
254-Jack O'Lantern app. 1.00 2.50 6.00
255, 263, 264, 266-273, 277-280, 282, 283: 279-Jack O'Lantern-c/s; 282-X-Factor x-over 0.80 1.60 4.00
256-1st app. Puma 1.00 2.00 5.00
257-2nd app. Puma; Hobgoblin cameo 1.70 4.00 10.00
258-Hobgoblin app. (minor) 1.70 5.00 12.00
259-Full Hobgoblin app.; origin M. J. Watson 2.50 7.50 17.50
260-Hobgoblin story 1.70 4.00 10.00
261-Hobgoblin-c/s 1.70 5.00 12.00
262-Spider-Man unmasked 1.30 3.00 8.00
265-1st app. Silver Sable (6/85) 2.00 6.00 14.00
265-Silver ink 2nd printing 0.60 1.20 3.00
274-Zarathos (Spirit Of Vengeance) app. (3/86) 0.80 1.60 4.00
275-(52 pgs.)-r/origin by Ditko; Hobgoblin-c/s 1.90 5.60 13.00
276-Hobgoblin story 1.70 4.00 10.00
281-Hobgoblin battles Jack O'Lantern 1.70 5.00 12.00
284-Punisher cameo app., Gang War begins, ends #288; Hobgoblin c/s 1.70 4.00 10.00
285-Punisher app.; minor Hobgoblin app. 2.70 8.00 19.00
286-Hobgoblin-c/app. (minor) 1.00 2.50 6.00
287-Hobgoblin app. (minor) 1.00 2.50 6.00
288-Hobgoblin full app. 1.50 3.80 9.00
289-(1.25, 52 pgs.)-Death of Ned Leeds (1st Hobgoblin); Macendale (Jack O'Lantern) becomes new Hobgoblin 3.40 10.00 24.00
290-292 1.00 2.50 5.00
293, 294-Parts 2 & 5 of Kraven story 1.50 3.80 9.00
295-297 1.00 2.50 6.00
298-Todd McFarlane-c/a begins (3/88); 1st app. (cameo) Eddie Brock who becomes Venom (not in costume) 5.70 17.00 40.00
299-1st app. (cameo) Venom in costume 3.60 11.00 25.00
300-(52 pgs.)-Last black costume; 1st full Venom story 9.00 28.00 65.00
301-305 2.30 6.90 16.00
306-311, 313, 314 1.80 4.60 11.00
312-Hobgoblin battles Green Goblin 3.10 9.40 22.00
315-317: Venom app. 3.00 8.60 20.00
318-323, 325: 319-Biweekly begins 1.30 3.30 8.00
324-Sabretooth app.; McFarlane-c (no art) 1.90 5.60 13.00
326, 327, 329-No McFarlane 0.80 1.60 4.00
328-Hulk app.; last McFarlane-a 1.80 4.60 11.00
330, 331: Punisher app. 0.80 1.60 4.00
332, 333-Venom-c/s 1.50 3.80 9.00
334-336, 338-343 0.60 1.20 3.00
337-Hobgoblin app. 0.80 1.60 4.00
344-1st app. Cletus Kasady (Carnage) 1.70 4.00 10.00
345-1st full app. Cletus Kasady 1.70 5.00 12.00
346, 347-Venom app. 1.70 4.00 10.00
348, 349, 351-359 0.50 1.00 2.50
350-(1.50, 52 pgs.) 0.60 1.20 3.00
360-Carnage cameo 1.40 3.40 8.25
361-Intro Carnage 2.70 8.00 19.00
361-2nd printing (1,25-c) 0.40 0.80 2.00
362, 363-Carnage & Venom-c/s 1.70 4.00 10.00
362-2nd printing 0.30 0.60 1.50
364, 366-374, 376-387: 373-Venom back-up. 374-Venom-c/s. 376-Cardiac app. 378-Maximum Carnage, part 3. 381, 382-Hulk app. 383-The Jury app. 384-Venom/Carnage app. 0.30 0.60 1.25
365-(3.95)-Hologram-c, pull-out poster; 1st app Spider-Man 3099 1.00 2.60 6.25 H
375-(3.95)-Holo-grafx-c; Vs. Venom-c/s 1.00 2.40 5.75 H
388-(2.25)-Newsstand Edition; 2 back-up stories: Venom; Cardiac & Chance 0.50 0.90 2.25
388-(2.95)-Collectors Edition w/foil-c 0.60 1.20 3.00
389-(1.50)-Green Goblin app. 0.30 0.60 1.50
390-Newsstand 0.30 0.60 1.50
390-(2.95) Collecors Edition-p/bagged w/16 pg. insert & animation print 0.60 1.20 3.00
Annual 1-(64)-1st Sinister Six; new 41 pg. story 40.00 120.00 360.00 H
Annual 2-(65)-New Doctor Strange story (early) 15.00 45.00 150.00 H
Special 3-(11/66)-Avengers vs Hulk x-over 6.40 19.00 45.00 H
Special 4-(11/67)-Spidey battles Human Torch (new 41 pg. story) 7.10 21.00 50.00 H
Special 5-(11/68)-Peter Parker's parents; New 40 pg. Red Skull story 8.00 24.00 55.00 H
Special 6-(11/69)-r/41 pg. Sinister Six story from Annual #1 3.30 8.00 19.50 H
Special 7-(12/70)-All reprints 3.30 8.00 19.50 H
Special 8-(12/71)-All reprints 3.30 8.00 19.50 H
King Size 9-(1973)-r/Spec. Spider-Man magazine (Green Goblin c/s, 40 pgs re-edited from orig. 58 pgs) 3.30 8.00 19.50 H
Annual 10-12 (1976-78)-All new-a 1.20 3.00 7.00
Annual 13 (79)-John Byrne-a 1.20 3.30 8.00
Annual 14 (80)-Miller-c/a 1.30 3.30 8.00
Annual 15 (81)-Punisher app., Miller-c/a 3.10 9.40 22.00
Annual 16-20 (1982-86) 1.00 2.50 6.00
Annual 21 (87)-Wedding issue; direct sale 1.30 3.30 8.00
Annual 21 (87)-Wedding issue; newsstand 1.30 3.30 8.00
Annual 22 (88)-Evolutionary War 1.30 3.30 8.00
Annual 23 (89)-Atlantis Attacks; Liefeld-p 1.00 2.50 6.00
Annual 24 ('90, 2.00) 0.70 1.40 3.50
Annual 25 ('91, 2.00)-1st solo Venom story 1.70 4.00 10.00 H
Annual 26 ('92, 2.25)-New Warriors-c/story; Venom solo story, cont'd in Spect. S-M Ann. #12 1.00 2.50 6.00 H
Annual 27-('93, 2.95)-Polybagged w/card 0.60 1.20 3.00
Annual 28-('94,2.95)- new Carnage story 0.60 1.20 3.00
...: Skating on Thin Ice 1-('90, 1.25, Canadian) 1.00 2.00 5.00
...: Skating on Thin Ice 1-(2/93, 1.50, American) 0.40 0.80 2.00
...: Double Trouble 2-('90, 1.25, Canadian) 0.60 1.20 3.00
...: Double Trouble 2-(2/93, 1.50, American) 0.40 0.80 2.00
...: Hit and Run 3-('90, 1.25, Canadian)-Ghost Rider-c/s 0.60 1.20 3.00
...: Hit and Run 3-(2/93, 1.50, American) 0.40 0.80 2.00
...: Chaos in Calgary 4-(2/93, 1.50, American) 0.40 0.80 2.00
...: Deadball 5-('93, 1.60, Canadian)-Green Goblin-c/story; features Montreal Expos 0.30 0.60 1.50
...: Soul of the Hunter nn (8/92, 5.95) 1.00 2.50 6.00
Giveaways: See Overstreet Price Guide listings

AMERICAN, THE
July, 1987-No. 9, 1989 (1.75, B&W)
Dark Horse Comics
1-(1.50) 1.00 2.00 5.00
2 0.70 1.40 3.50
3-5 0.50 1.00 2.50
6-9 0.40 0.70 1.75
American Collection (B&W, 5.95) 1.00 2.50 6.00
Special 1 ('90, 2.25) 0.50 0.90 2.25

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb, 1994-No. 5 (1.95, color, limited series)
DC Comics
1-4 0.40 0.80 2.00

AMERICAN: LOST IN AMERICA, THE
July, 1992-No. 4, Oct, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: 1-Dorman painted-c. 2-Joe Phillips painted-c. 3-Mignola-c. 4-Jim Lee-c 0.50 1.00 2.50

AMERICA'S BEST TV COMICS
1967 (Giant Size, 68 pgs., 25 cent one shot)
American Broadcasting Company
1-Fantastic Four, Casper, Amazing Spider-Man 6.00 18.00 42.00

ANGEL AND THE APE (Becomes Meet Angel)(See Showcase #77)
Nov-Dec, 1968-No. 6 Sept-Oct, 1969
National Periodical Publications
1 3.00 9.00 20.00
2-6 1.70 5.00 12.00

ANIMA
Mar, 1994-Present (1.75, color)
DC Comics
1-Boland-c #1-63 2.30 6.90 16.00
2 1.80 4.60 11.00
3, 4 1.10 2.70 6.50
5-10: 6-Invasion tie-in 0.90 1.80 4.50
11-20: 11-Begin $1.50-c 0.60 1.20 3.00
21-26: 26-Last Grant Morrison scripts 0.60 1.20 3.00
27-49, 51-55, 57-59 0.40 0.80 2.00
50-(2.95, 52 pgs.)-Last issue by Tom Veitch 0.60 1.20 3.00
56-(3.50, 68 pgs.) 0.70 1.40 3.50
60-71: 60-Begin 1.95-c 0.40 0.80 2.00
Annual 1 (3.95, '93)- Children's Crusade Pt. 3 0.80 1.60 4.00

ANTHRO (See Showcase #74)
July-Aug, 1968 - No. 6, July-Aug, 1969
National Periodical Publications
1 4.80 14.00 32.00
2-6 2.40 7.30 17.00

ANYTHING GOES
Oct, 1986-No. 6, 1987 (Mini-series)
Fantagraphics Books
1-Flaming Carrot app. 0.80 1.20 3.00
2-4, 6 0.40 0.80 2.00
5-TMNT app., 2nd time in color 0.80 1.20 3.00

APPLESEED
Sept, 1988-Book IV #4, Aug, 1991 (B&W)
Eclipse International
1 1.70 4.00 10.00
2-5/(1/89) 0.50 1.00 2.50

Animal Man #1
© DC

MARKETPLACE MAIL

Mylar Question

I'd like to start off by saying that I enjoy your guide very much. I've been collecting comics for 15 years and Overstreet is the only guide I ever use. I especially like the change in the grade columns now that they coincide with the Overstreet Annual. Now on to my question. I wish to store my comics for a long period of time (at least 10 years). I've read many articles on preserving comics and realize that Mylar is the only true safe medium for long term storage. But here's my predicament. Should I use Mylites with thin-x-tenders or should I use Mylar sleeves only, without a backing board? Is there a possibility that the use of a backing board might hinder long term storage? Thank you for your time and as always make mine Overstreet.

Scott Wajda, Massachusetts

I use Mylar sleeves without backing boards, as a general rule. Maybe Bill Cole, Jef Hinds, and/or Tracey Heft could share their opinions on this topic in a future letter column.

No Accident

Overstreet, the best just gets better! We all know the origin of our favorite web-slinger, but I noticed something very interesting in Marvel Two-In-One Annual 2. In the story, our wall-crawler was called upon to release Adam Warlock from the soul gem, thereby Thanos was defeated and our solar system saved. However, on page 30 (top three panels), Lord Chaos and Master Order revealed that Spidey's participation in that struggle was actually his "chosen fate" and more importantly quote: "for was it not us who chose to endow him with the destiny of being... Spider-Man".

This suggests that the 'accidental' spider bite was no accident and that they were directly responsible for Peter Parker's transformation into our friendly neighborhood Spider-Man so that he would be present at that particular place at that time to perform that task.

Could it be further suggested that they were responsible for Peter's birth? I feel these are essential aspects of his origin. I wish you continued success.

John Louie, Canada

A very interesting hypothesis, John. I wonder what other CBM readers think?

Ring Guide

When is the "Overstreet Premium Ring Price Guide" going to be available, and what will it cost?

Frank R. Buccigrossi, Pennsylvania

The Overstreet Premium Ring Price Guide is scheduled for publication this fall and will cost about $10. I've seen some of the preliminaries and they look really good! The Ring Guide promises to be a very exciting book!

Loyal Reader

You're accurate price guide has made me a loyal reader. How about an article on pre hero Marvel? Keep up the good work!

Elise Mascowitz, New York

A Stand

I agree with your opinion regarding "combination grades". Thanks for taking a stand in print. Make mine Overstreet!

Wayne Garcia, California

Bravo Pat & Tony

Pat Calhoun, and Tony Starks continue to amaze me with their incredibly fine columns! Thanks to all you guys for absolutely the best (and only true) collectors mag in print! P.S. Your Quarterly Magazine is a collectors dream come true, and you even lowered the price! MMO!

E. Stevens, Colorado

Elvis Pelvis

I think you might be interested in knowing that *MAD* #30 contains a two page Elvis satire called "Elvis Pelvis".

Duncan Holmes, Massachusetts

It seems more and more collectors are looking for material with Elvis and The Beatles references and satires. Say Duncan... Have you seen the Elvis stuff in early Cracked Magazine? Some if it is just as good as the MAD Magazine stuff!

More Signed Comics

I'd like to throw in my two cents, if you've got the time. In reading various readers' opinions on signed comics, I've come to realize that individual collectors' ideas of "defects" can vary widely. Some see an autograph on a book as an added bonus, while others may view Jack Kirby's signature no differently than they would that of the kid who originally bought the book off the rack.

My personal tastes in this area have led to bargains (in my view). For instance, I actually enjoy books with stamped or written arrival dates or foreign currency stamps (as long as they don't obscure the cover art), as they add an element of history to the book - it tells me that it arrived at Pop's Candy Store in March, 1964 or was originally purchased in London. To further illustrate just how arbitrary these tastes can be, I don't mind "inked" books either (provided the ink doesn't obscure the cover or interior art) - as long as the ink is blue. I've seen some books with red ink and for some reason it bothers me. Weird, huh? I've gone on too long, so... Thanks, and take care.

Chris Gage, Massachusetts

Detective #583

I would like to point out that Detective Comics #583 is the first appearance of the Ventriloquist and Scarface. With this villain appearing on Batman the Animated Show, it may interest some collectors to know where his first appearance was.

Daniel F. Camp, Tennessee

Forgotten Krypto Appearance

Regarding Mike Grocthace's letter in CBM #5, he forgot a recent Krypto appearance. In Action #591 Superman encounters the 30th Century Superboy. Krypto tries to help Superboy and is depowered by Gold Kryptonite. This tale was pivotal in explaining Superboy in the Legion Of Super Heroes continuity. Also, a wonderful reprint of Adventure #313 ("The Condemned Legionnaires"), appears in Adventure #500, and features the Legion of Superpets. Krypto, Comet, Streaky and Beppo the Super Monkey band together to defeat Satan Girl, who is actually a double of Supergirl created by Red Kryptonite. Adventure #500 is a digest, so if you can find it, it will be quite cheap.

Stephen Marlow, Canada

Thanks to everyone who wrote in this time! If you'd care to write, send your comments, concerns, and questions to:

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